SPECIMENS

OF

Printing Types

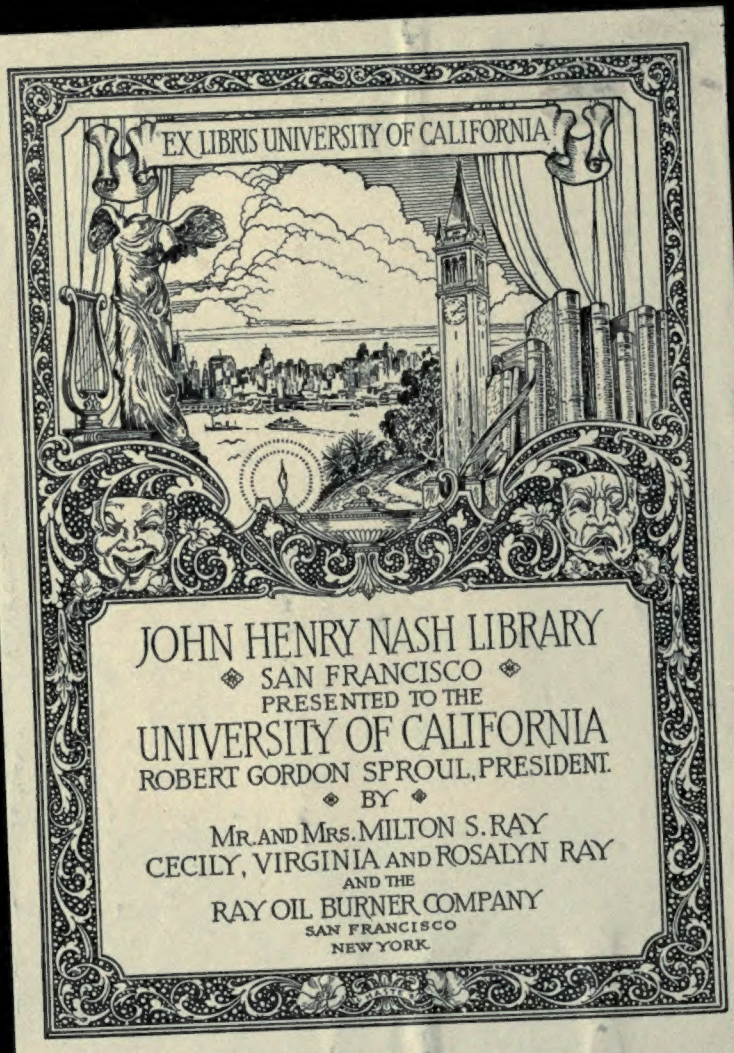
AND

CATALOGUE OF MATERIAL



H. W. CASLON & CO. LTD.

82 & 83 CHISWELL STREET, LONDON E.C.



JOHN HENRY NASH LIBRARY
SAN FRANCISCO
PRESENTED TO THE
UNIVERSITY OF CALIFORNIA
ROBERT GORDON SPROUL, PRESIDENT.
BY
MR. AND MRS. MILTON S. RAY
CECILY, VIRGINIA AND ROSALYN RAY
AND THE
RAY OIL BURNER COMPANY
SAN FRANCISCO
NEW YORK

L250
C18S6
1915



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H. W. CASLON & CO. Ltd., Chiswell Street, London

ALPHABETICAL LIST OF FOUNTS IN SPECIMEN BOOK CLASSIFIED FOR PRICE LIST.

	CLASS
Anglo-Saxon	C
Antique Old Style	B
Antique, No. 4	B
Atlas	B
Atlas Expanded	B
Baskerville Old Style and Italic	A
Belgravia, Nos. 1 and 2	C
Black, Caslon Old	C
Black, Caslon Original	C
Black, Expanded	C
Black, Nos. 2 and 4...	C
Book and News Founts	A
Borders (not exceeding 2 pieces)	C
Borders (Combination) 3/4 ℔ lb.	
Caligraph	C
Carlton	C
Caslon	C
Caslon Old Face and Italic ...	A
Caslon Old Face Heavy	B
Caslon Old Face Heavy Compd.	B
Caxtonian	C
Cheltenham (Old Style) and Italic	B
Cheltenham Bold and Italic ...	B
Cheltenham Bold Compressed ...	C
Cheltenham Bold Compd. Italic..	C
Cheltenham Bold Expanded ...	B
Cheltenham Bold Outline ...	C
Cheltenham Bold Shaded ...	C
Cheltenham Wide	B
Cheques, 3/4 ℔ lb.	
Cleopatra	C
Columbian Italic	C
Condensed Sans-Serif and Italic	C
Condensed Sans-Serif—	
Nos. 2, 4, 5, 6, 7, 8, 14	C
Nos. 10, 12 *also* 96 & 72 point	B
Corner Clumps, 1/- ℔ lb.	
De Vinne and Compressed ...	B
Doric Italic, Nos. 1 and 2 ...	B
Doric, Nos. 1 and 2...	C
6-pt. No. 2a ... ... 4/10 ℔ lb.	
6-pt. No. 2b ... ... 7/1 „	

	CLASS
Doric, No. 3	C
6-pt. No. 3a ... ... 4/10 ℔ lb.	
6-pt. Nos. 3b and 3c 7/1 „	
Doric, Nos. 4, 5, 6, 8, 10	B
Doric, No. 7	C
Dutch Old Face	A
Ecclesiastic	C
Elongated Anglo-Saxon	C
Empire Script...	E
Enchorial and Expanded... ...	C
Engraver's Italic	C
Figaro	C
Forum	C
French Antique	B
Groundworks	C
Gutenberg	C
Half-Fractions..	E
Heavy Latin	B
Ionic (Old Style)	B
Ionic, No. 2	B
Ionic Compressed and No. 2 ...	B
Ionic Expanded and No. 2 ...	C
Jenson	B
Johnsonian	C
Kenilworth	C
Kennerley	B
Latin Compressed, and Nos. 2, 3, 4	C
Latin Expanded	C
Latin Expanded, No. 2	B
Latin Italic—	
12-pt. Nos. 1, or 1 and 2...3/- ℔ lb.	
12-pt. Nos. 2, or 2 and 3...3/4 „	
6-pt. Nos. 1, 2, 3 ... ...4/10 „	
6-pt. Nos. 4, 5... ... ...7/1 „	
Lining Doric—	
12-pt. A, or A and B ... 3/- ℔ lb.	
12-pt. B, or B and C ... 3/4 „	
12-pt. C, or C and D ... 3/9 „	
12-pt. D and E ... ... 4/1 „	
Lining Doric—	
6-pt. A and B ... ...4/10 ℔ lb.	
6-pt. C and D ... ...7/1 „	

	CLASS
Lining Gothic *(except as below)*...	C
12-pt. Nos. 1, or 1 and 2...3/- ℔ lb.	
12-pt. Nos. 2, or 2 and 3...3/4 „	
12-pt. Nos. 3 and 4 ... ...3/9 „	
6-pt. Nos. 1 and 2 ... ...4/10 „	
6-pt. Nos. 3 and 4 ... ...7/1 „	
Minster	C
Morland and Italic	B
Moslem	C
Mural and Compressed	C
Old Roman and Italic	B
Old Style Compressed	B
Open Anglo-Saxon, No. 2 ...	C
Ornamented, Nos. 31, 32 and 33	C
Ornamental Brass Dashes, 7/6 ℔ doz.	
Osborne and Expanded	B
Perspective	C
Pisa	B
Plantagenet	C
Primitive	C
Quill Pen	C
Reversed Figures	C
Roman, No. 20	A
Roman Compressed, No. 3 ...	B
Ronde, Nos. 1 and 2	D
Rothbury	B
Ruskin	B
Scribble...	D
Script, No. 3	E
Signs and Peculiars..	C
Steel Plate Capitals—	
6-pt. Nos. 1, or 1 and 2...4/10 ℔ lb.	
6-pt. Nos. 2, or 2 and 3...7/1 „	
St. John and Expanded	C
Superiors	C
Teuton Italic	C
Teuton Text	C
Titlings	C
Tudor	C
Typewriter, Nos. 1, 2 and 3 ...	B
Writing	D

NOTES ON PRICES AND TERMS.

Body and Jobbing Founts supplied at prices reduced on account of weight (except **60** lb. Founts of Classes C and D faces, and **30** lb. Class E faces) are charged **2d.** per lb. extra if proportion of Quads not included in Founts. Spaces and Quads are sent with all Founts unless otherwise ordered.

Sorts and additions to **120** lb. Founts and upwards, all Classes, supplied at Fount price if ordered within Three Months from delivery of Fount.

Words only, double price. Founts cast on larger than own Bodies, charged according to Face.

Accented sorts supplied to many of our Jobbing Series at a small extra charge. All weights include paper and string.

The making of matrices from types cast by us, or the use of types cast from such matrices, will be regarded as an infringement of our legal rights.

Railway Carriage paid on orders to the value of **£2** and upwards. Full price allowed for returned Type Boxes, and half price for returned Crates, if received in good condition.

Old Types, etc., less 4 per cent. for tret, and delivered free, credited against gross amount of Invoice for and taken in part exchange for similar weight of New Type charged at current rates. Particulars of allowances on application.

When ordering additions and sorts, time and trouble will be saved if a pattern type of each fount required is forwarded along with order. A capital **H** and lowercase **m**, as little used as possible, are the best to send.

TERMS.—Five per Cent. Discount for Cash, and also off approved Current Quarterly Accounts, if paid in the month following the end of each Quarter, viz., January, April, July and October respectively. ALL OTHER SETTLEMENTS NET.

Telephone Nos.: 481, 482, 483, City.
Telegrams: "Caslon, Finsquare, London."
Telegrams: "Caslons, Manchester."

PRICE LIST

(PRICES PER LB.)

JUNE 1st, 1914.
(Subject to alteration without notice.)
ALL PREVIOUS LISTS WITHDRAWN.

H. W. CASLON & CO. LTD. LONDON & MANCHESTER.

CLASS A (Book & News Founts)

Complete Founts, Rom. or Ital. including usual Quads

Point Bodies	Small Founts & Sorts	60 lb.	120 lb.	500 lb. and above
	s. d.	s. d.	s. d.	s. d.
96 to 72 Point	1 5	1 4	1 4	1 4
60 to 48 Point	1 6	1 5	1 4	1 4
42 to 18 Point	1 8	1 7	1 6	1 4
16 to 14 Point	1 10	1 8	1 7	1 5
12 Point ...	1 11	1 10	1 8	1 6
11 Point ...	2 0	1 11	1 9	1 7
10 Point ...	2 1	2 0	1 10	1 8
9 Point ...	2 3	2 1	1 11	1 9
8 Point ...	2 4	2 2	2 0	1 10
7 Point ...	2 7	2 5	2 2	2 0
				250 lb.
6 Point ...	3 0	2 10	2 7	2 4
5½ Point ...	3 8	3 5	3 2	2 10
5 Point ...	4 4	4 1	3 9	3 4
4½ & 4 Point	5 8	5 4	4 10	4 4

CLASS B

Point Bodies	Small Founts	60 lb. Including usual proportion of Quads	120 lb. Including usual proportion of Quads	500 lb. Including usual proportion of Quads
	s. d.	s. d.	s. d.	s. d.
96 to 72 Point	1 6	1 5	1 4	1 4
60 to 48 Point	1 7	1 6	1 5	1 4
42 to 18 Point	1 10	1 8	1 7	1 6
16 to 14 Point	2 0	1 10	1 8	1 7
12 Point ...	2 1	1 11	1 10	1 8
11 Point ...	2 3	2 0	1 11	1 9
10 Point ...	2 4	2 1	2 0	1 10
9 Point ...	2 6	2 3	2 1	1 11
8 Point ...	2 7	2 4	2 2	2 0
7 Point ...	2 10	2 7	2 5	2 2
6 Point ...	3 4	3 0	2 10	2 7
5½ Point ...	4 1	3 8	3 5	3 2
5 Point ...	4 10	4 4	4 1	3 9
4½ & 4 Point	6 4	5 8	5 4	4 10

CLASS C

Point Bodies	Small Founts	60 lb.	120 lb. Including usual proportion Quads	500 lb. Including usual proportion Quads
	s. d.	s. d.	s. d.	s. d.
96 to 72 Point	1 10	1 7	1 6	1 5
60 to 48 Point	2 3	2 0	1 7	1 6
42 to 18 Point	2 7	2 4	1 10	1 8
16 to 14 Point	2 10	2 6	2 0	1 10
12 Point ...	3 0	2 8	2 1	1 11
11 Point ...	3 2	2 10	2 3	2 0
10 Point ...	3 4	3 0	2 4	2 1
9 Point ...	3 7	3 3	2 6	2 3
8 Point ...	3 9	3 5	2 7	2 4
7 Point ...	4 1	3 9	2 10	2 7
6 Point ...	4 10	4 6	3 4	3 0
5½ Point ...	6 0	5 8	4 1	3 8
5 Point ...	7 1	6 9	4 10	4 4
4½ & 4 Point	9 4	9 0	6 4	5 8

CLASS D

Point Bodies	Small Founts	60 lb.	120 lb. Including usual proportion Quads	500 lb. Including usual proportion Quads
	s. d.	s. d.	s. d.	s. d.
96 to 72 Point	2 1	1 10	1 10	1 6
60 to 48 Point	2 10	2 7	2 3	1 7
42 to 18 Point	3 4	3 1	2 7	1 10
16 to 14 Point	3 7	3 3	2 10	2 0
12 Point ...	3 10	3 6	3 0	2 1
11 Point ...	4 1	3 9	3 2	2 3
10 Point ...	4 4	4 0	3 4	2 4
9 Point ...	4 7	4 3	3 7	2 6
8 Point ...	4 10	4 6	3 9	2 7
7 Point ...	5 4	5 0	4 1	2 10
6 Point ...	6 4	6 0	4 10	3 4
5½ Point ...	7 10	7 6	6 0	4 1
5 Point ...	9 4	9 0	7 1	4 10
4½ & 4 Point	12 4	12 0	9 4	6 4

CLASS E

Point Bodies	Small Founts	30 lb.	60 lb. Including usual proportion Quads	120 lb. Including usual proportion Quads
	s. d.	s. d.	s. d.	s. d.
96 to 72 Point	3 10	3 7	2 10	2 1
60 to 48 Point	4 4	4 1	3 4	2 10
42 to 18 Point	4 10	4 7	3 10	3 4
16 to 14 Point	5 2	4 10	4 1	3 7
12 Point ...	5 7	5 3	4 7	3 10
11 Point ...	6 0	5 8	4 10	4 1
10 Point ...	6 4	6 0	5 2	4 4
9 Point ...	8 10	8 6	6 7	4 7
8 Point ...	9 4	9 0	6 10	4 10
7 Point ...	10 4	10 0	7 10	5 4
6 Point ...	12 4	12 0	9 4	6 4

SUNDRIES

For Prices where not given in Large Specimen Book, quoted on application

IMPRINTS
BLACK AND SHADED FISTS
ANGLE QUADS, 1/6 LB.
CALENDAR AND INITIAL TINTS
MISCELLANEOUS CROSSES
CATALOGUE MARKS
STEREO FURNITURE & CLIPS
BOUGHT OF BLOCKS
CORNER CLUMPS, 1/- per lb.
METAL REGLET, 6d. per lb.

PRINTERS' JOINERY & BRASS RULE
See Special Price List

QUADS (2 to 4 ems)

Point Bodies	Less than ½ cwt. 1	½ cwt. to 1 cwt. 2	1 cwt. and above 3
	s. d.	s. d.	s. d.
96 to 72 Point	0 7	0 6½	0 6
60 to 48 Point	0 7	0 6½	0 6
42 to 18 Point	0 7	0 6½	0 6
16 to 14 Point	0 8½	0 8	0 7
12 Point ...	0 9	0 8	0 7
11 Point ...	0 9½	0 8½	0 7½
10 Point ...	0 10	0 9	0 8
9 Point ...	0 10½	0 9½	0 8½
8 Point ...	0 11	0 10	0 9
7 Point ...	1 0	0 11	0 10
6 Point ...	1 2	1 1	1 0
5½ Point ...	1 5	1 4	1 3
5 Point ...	1 8	1 7	1 6
4½ & 4 Point	2 2	2 1	2 0

SPACES (Em to Thin)

Point Bodies	Less than ½ cwt. 1	½ cwt. to 1 cwt. 2	1 cwt. and above 3
	s. d.	s. d.	s. d.
96 to 72 Point	0 8	0 7½	0 7¼
60 to 48 Point	1 2	1 1½	1 1¼
42 to 18 Point	1 2	1 1½	1 1¼
16 to 14 Point	1 3	1 2½	1 2
12 Point ...	1 4	1 3	1 2
11 Point ...	1 5	1 4	1 3
10 Point ...	1 6	1 5	1 4
9 Point ...	1 7	1 6	1 5
8 Point ...	1 8	1 7	1 6
7 Point ...	1 10	1 9	1 8
6 Point ...	2 2	2 1	2 0
5½ Point ...	2 8	2 7	2 6
5 Point ...	3 2	3 1	3 0
4½ & 4 Point	4 2	4 1	4 0

The ½ cwt. and 1 cwt. rates are not restricted to the weights specified of a single body, but are applicable to an aggregate weight of any of the bodies shewn either Spaces or Quads separate or assorted.

LEADS, CLUMPS, METAL FURNITURE AND QUOTATIONS.

LEADS	Small Weights	½ cwt. to 1 cwt.	1 cwt.
(full lengths)	s. d.	s. d.	s. d.
3 Point ...	0 6	5	0 4½
2 Point ...	0 8	0 7	0 6
1½ Point ...	0 10	0 9	0 7½
1 Point ...	1 1	1 0	0 11
CLUMPS	0 6	0 5	0 4½
METAL FURNITURE	0 7	0 6½	0 6
QUOTATIONS	0 7	0 6½	0 6

Leads and Clumps cut to sizes, ½d. per lb. extra.
Clumps under 7 ems as quadrats.
Nicking charged according to time.

Caslon's 1-point Body measures '013837; 12-point Body measures '166044; Type High measures '9170.



WILLIAM CASLON I.

THE FIRST ENGLISH TYPEFOUNDER.

FOUNDER OF THE CASLON LETTER FOUNDRY.

BORN 1692. DIED 1766.

Specimens of

TYPES & BORDERS

and Illustrated Catalogue of

Printers' Joinery and Materials



H. W. CASLON & CO. Ltd.

82 & 83 *Chiswell Street, London, E.C.*

And at Manchester.



Offices & Warehouses : 82 & 83 Chiswell St., London, E.C.



The Caslon Letter Foundry, Hackney, London.

INTRODUCTION.

THE present edition of our Specimen Book will be found to include all the supplies that the progressive printer requires for the production of every description of modern printing.

As one of the most characteristic and beautiful products of the Age of Elegance—the wonderful Eighteenth Century, which is being increasingly regarded as the chief source of artistic inspiration at the present day—Caslon Old Face, which was well in advance of the movement, is now more popular than ever, besides holding its position as prime favourite among the arbiters of taste in good typography. As a body type for bookwork it has no serious rival; its adoption for periodicals is now general; while, in its larger sizes, it has become indispensable to the highest class of display.

Of the many beautiful faces we have introduced in modern times our Cheltenham design, of which this series offers an extraordinarily wide range of service, is acknowledged to be of supreme excellence. The complete selection will be found in this book.

We are now making a speciality of Printers' Joinery, adaptable for the complete equipment of a printing office, and have recently installed the most modern plant and machinery for the manufacture of the latest designs in frames, cabinets, racks, cases, etc., illustrated in the Material Catalogue. These facilities, combined with expert workmanship and the use of well-seasoned wood of the finest quality, enhance our reputation for excellence and reliability of construction. In addition, we enumerate a selection of Materials and Machinery necessary for the production of the best commercial printing. We invite patrons to visit our Showrooms at 82 and 83 Chiswell Street, London, E.C., or at our Northern Branch, 9 Mosley Street, Manchester, where a varied assortment of our Joinery and Materials can be seen.

Altogether, this new edition reflects faithfully the vast improvement in taste, the distinguishing mark of the present century—a tendency in which typography must play an important part—and shows the material means by which printers can keep up with the advance movement in business method and industrial efficiency.

H. W. CASLON & Co. LTD.



82 and 83 Chiswell Street,
London, E.C., 1915.

Estimate for a Complete Jobbing Office on a small scale.

		lbs.			£	s.	d.
12	Point Lining Roman, No. 27 ...	30	@	1/11 ...	2	17	6
12	" " Italic " ...	12	"	1/11 ...	1	3	0
10	" " Roman " ...	60	"	2/- ...	6	0	0
10	" " Italic " ...	12	"	2/- ...	1	4	0
8	" " Roman " ...	30	"	2/4 ...	3	10	0
8	" " Italic " ...	8	"	2/4 ...	0	18	8
6	" " Roman " ...	12	"	3/- ...	1	16	0
6	" " Italic " ...	6	"	3/- ...	0	18	0
36	" Cheltenham Old Style Roman	16	"	1/10 ...	1	9	4
24	" " " "	14	"	1/10 ...	1	5	8
18	" " " "	14	"	1/10 ...	1	5	8
12	" " " "	12	"	2/1 ...	1	5	0
10	" " " "	8	"	2/4 ...	0	18	8
8	" " " "	6	"	2/7 ...	0	15	6
6	" " " "	4	"	3/4 ...	0	13	4
12	" Cheltenham Old Style Italic	12	"	2/1 ...	1	5	0
10	" " " "	10	"	2/4 ...	1	3	4
8	" " " "	6	"	2/7 ...	0	15	6
6	" " " "	3	"	3/4 ...	0	10	0
36	" Cheltenham Bold	16	"	1/10 ...	1	9	4
24	" " "	14	"	1/10 ...	1	5	8
18	" " "	14	"	1/10 ...	1	5	8
12	" " "	10	"	2/1 ...	1	0	10
10	" " "	8	"	2/4 ...	0	18	8
8	" " "	6	"	2/7 ...	0	15	6
6	" " "	4	"	3/4 ...	0	13	4
18	" Cheltenham Bold Italic	10	"	1/10 ...	0	18	4
12	" " " "	6	"	2/1 ...	0	12	6
10	" " " "	5	"	2/4 ...	0	11	8
8	" " " "	4	"	2/7 ...	0	10	4
6	" " " "	3	"	3/4 ...	0	10	0
48	" Cheltenham Bold Compressed	15	"	2/3 ...	1	13	9
36	" " " "	12	"	2/7 ...	1	11	0
18	" " " "	10	"	2/7 ...	1	5	10
12	" " " "	6	"	3/- ...	0	18	0
10	" " " "	5	"	3/4 ...	0	16	8
8	" " " "	4	"	3/9 ...	0	15	0
6	" " " "	3	"	4/10 ...	0	14	6
36	" Cheltenham Bold Expanded	14	"	1/10 ...	1	5	8
18	" " " "	9	"	1/10 ...	0	16	6
12	" " " "	6	"	2/1 ...	0	12	6
10	" " " "	5	"	2/4 ...	0	11	8
8	" " " "	4	"	2/7 ...	0	10	4
6	" " " "	3	"	3/4 ...	0	10	0
12	" Gutenberg	4	"	3/- ...	0	12	0
18	" "	6	"	2/7 ...	0	15	6
24	" "	8	"	2/7 ...	1	0	8
6	" Lining Doric Series }						
12	" " " " } and Cases ... }				5	5	0
1	Set 6-point Steel Plate Caps and Case				1	5	0
18	Point Empire Script	6	"	4/10 ...	1	9	0
24	" " "	8	"	4/10 ...	1	18	8
12	" Typewriter, No. 3	12	"	2/1 ...	1	5	0
8	" Doric, No. 6	6	"	2/7 ...	0	15	6
10	" " "	8	"	2/4 ...	0	18	8
12	" " "	12	"	2/1 ...	1	5	0
18	" " "	12	"	1/10 ...	1	2	0
24	" " "	15	"	1/10 ...	1	7	6
36	" " "	15	"	1/10 ...	1	7	6
48	" " "	20	"	1/7 ...	1	11	8
6	" Doric, No. 4	4	"	3/4 ...	0	13	4
8	" " "	6	"	2/7 ...	0	15	6
10	" " "	6	"	2/4 ...	0	14	0
12	" " "	8	"	2/1 ...	0	16	8
24	" " "	12	"	1/10 ...	1	2	0
10	" Condensed Sans, No. 8	4	"	3/4 ...	0	13	4
12	" " " "	5	"	3/- ...	0	15	0
18	" " " "	6	"	2/7 ...	0	15	6
24	" " " "	8	"	2/7 ...	1	0	8
36	" " " "	10	"	2/7 ...	1	5	10
48	" " " "	14	"	2/3 ...	1	11	6
10	" Black, No. 4	3	"	3/4 ...	0	10	0
12	" " "	4	"	3/- ...	0	12	0
18	" " "	6	"	2/7 ...	0	15	6
24	" " "	8	"	2/7 ...	1	0	8
An Assortment of Spaces and Quads for all Founts					5	0	0
Phil May Borders, Section 3		6	"	3/4 ...	1	0	0
Combination Border, Series No. 47					0	13	6
" " " No. 48					0	10	6
" " " No. 49		3	"	3/4 ...	0	10	0
1 Set 6 Point Ornamented Rules					0	4	6
Carried forward					£95	6	1

	£	s.	d.
Brought forward	95	6	1
1 Set Card Ornaments, Series No. 27	1	8	0
1 " No. 3 Brass and Copper Spaces	0	7	6
An Assortment of Fists...	0	10	0
Metal Furniture, Assorted ... 28 lbs. @ 7d. ...	0	16	4
3 Point Leads (full lengths) 20 " " 6d. ...	0	10	0
1½ " " " " 10 " " 10d. ...	0	8	4
Quotations ... ... 28 " " 7d. ...	0	16	4
1 Fount 3-point Brass Rule, No. 340, and Box ...	0	18	9
1 Handy Box 1½-point Brass Rule, Side Faced, Medium	1	10	0
Small Cabinet Labour-Saving Furniture	2	0	0
Small Cabinet Labour-Saving 12 and 6 Point Reglet	1	15	0
Assorted Job Chases, 3 each Crown 8vo to Foolscap 4to, and 6 Small Card and Large, Foolscap 8vo	1	12	3
1,000 Job Quoins	0	8	0
2 Dozen Wickersham Quoins	1	1	0
1 Key	0	1	0
1 Job Planer, 3"×6"	0	1	0
1 Job Mallet	0	2	0
1 Wrought Steel Nickel-Plated Shooter...	0	2	6
1 Demy 4to Galley	0	3	6
1 " 8vo "	0	2	3
1 Column Galley, 24"×4½" Zinc Bottom, Patent Quoins	0	4	9
2 Bodkins	0	0	6
1 Pair Tweezers in Case and Bodkin combined	0	2	0
1 Steel Point Type Gauge	0	2	6
1 Pick Brush	0	1	0
1 Lye Brush, 9"×2½"	0	3	6
1 Each Composing Sticks, 6" and 12"	0	13	6
1 Cylindrical Bellows	0	5	6
1 Set Setting Rules, 4 to 40 ems, in box	0	5	0
1 Demy Surface and Frame	3	5	0
1 Dozen Steel Gauge Pins	0	2	6
1 York Double Frame, with Racks for 30 Cases and Brackets for 2 pairs on top	2	5	0
1 Case Rack for 24 Cases	1	4	0
3 Pairs Cases, Models 1 and 2	1	0	3
67 Improved Double Cases, Model No. 4	13	8	0
2 Cases, Model 31	0	8	0
1 Chandler & Price Paper Cutter 23", Special Features: Interlocking Gauge and Clamp, Divided Back Gauge, Quick Action, Great Strength, Absolute Accuracy, Interchangeable Parts	20	0	0
1 Foolscap Folio Platen Machine complete with the following accessories: Power Fixtures, Chandler & Price Fountain, Three Chases, Foot Brake, Brayer, Two Sets of Roller Stocks clothed ready for use, Two Wrenches, One Set of Roller Trucks, and the Patent Vibrating Roller	42	0	0
Ink, Black, 2/6; Red, 5/-	0	7	6
Hammer and Oil Can	0	5	0
½-doz. each Waved and Dotted 1½-point Brass Rule	0	5	3
Royal Arms, assorted	0	5	0
Rule and Lead Cutter	1	5	0
3 Letter Boards to fit Frame	0	18	0
Wood Letter Cabinet, 12 cases, 23"×32½"	4	12	6
7½ dozen 6-line Wide Latin ... ... 2/6 per doz.	0	18	9
13 " 6-line Heavy Sans Italic... 2/- "	1	6	0
7½ " 8-line Sans, No. 6 ... ... 2/- "	0	15	0
7½ " 8-line Sans, Cond., No. 3 ... 1/8 "	0	12	6
13 " 10-line Campanile... ... ... 2/9 "	1	15	9
7½ " 12-line Sans, No. 6 ... ... 2/6 "	0	18	9
7½ " 12-line Sans, Cond., No. 3 ... 2/- "	0	15	0
7½ " 16-line Runic Grot. Elong.... 3/9 "	1	8	2
7½ " 20-line Sans, Elongated ... 3/4 "	1	5	0
5½ " 12-line Latin, No. 1 ... ... 3/2 "	0	17	5
11 " 8-line Abbey Text ... ... 2/6 "	1	7	6
5½ " 8-line Antique, No. 4 ... ... 2/3 "	0	12	5
4 Lengths 10-pt. Wood Rule, No. 14 8d. each...	0	2	8
4 " 12 " " " " 15 8d. " ...	0	2	8
4 " 18 " " " " 16 8d. " ...	0	2	8
4 " 12 " " " " 8 8d. " ...	0	2	8
4 " 18 " " " " 9 8d. " ...	0	2	8
1 each French Dashes, 13, 15, 22, and 24	0	4	0
1 24-inch Poster Stick	0	6	6
6 lb. Black Poster Ink	0	4	0
2 lb. Red " "	0	3	0
	217	12	2
Subject to 5% discount for Cash ...	10	17	8
	£206	14	6

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Telegrams: "Caslon, London."
Cable: ABC Code, 5th Edition, and as below.

TELEGRAPH CODE.

Telephone:
481 482, 483, City

WEIGHTS.

Wace ... 4 pounds	Waft ... 15 pounds	Wake ... 60 pounds	Water ... 175 pounds	West ... 500 pounds
Wad ... 6 pounds	Wage ... 20 pounds	Walk ... 80 pounds	Wave ... 200 pounds	Whip ... 750 pounds
Wady ... 8 pounds	Wagon ... 25 pounds	Wand ... 100 pounds	Wax ... 250 pounds	Wood ...1000 pounds
Wafer ... 10 pounds	Wail ... 30 pounds	War ... 120 pounds	Weed ... 300 pounds	Work ...2000 pounds
Wag ... 12 pounds	Wain ... 40 pounds	Wash ... 150 pounds	Wept ... 350 pounds	

POINTS.

Pace ... 5 points	Pane ... 10 points	Peak ... 18 points	Peg ... 30 points	Petty ... 54 points
Page ... 6 points	Park ... 11 points	Peck ... 20 points	Pen ... 36 points	Pink ... 60 points
Pair ... 7 points	Pass ... 12 points	Peas ... 22 points	Pest ... 42 points	Pine ... 72 points
Palm ... 8 points	Pate ... 14 points	Peer ... 24 points	Pet ... 48 points	Play ... 96 points
Palp ... 9 points	Pawn ... 16 points			Pole ... 120 points

BODIES.

Gad ... Pearl	Gale ... Bourgeois	Gaol ... English	Gas ... 2-line English	Gaul ... 3-line
Gage ... Nonpareil	Gall ... Long Primer	Gap ... Great Primer	Gasp ... 2-line Gt. Pr.	Gay ... 4-line
Gain ... Minion	Game ... Small Pica	Gape ... Double Pica	Gate ... 2-line Db. Pica	Gaze ... 5 line
Gait ... Brevier	Gang ... Pica	Garb ... 2-line Pica		

BOOK & NEWS LETTER TYPE.

Baby ... Diamond ... No. 4	Berth ... 8-pt. ... ...No. 24	Bishop ... 10-pt. ... Old Face	Brave ... 18-pt. ... ...No. 10
Base ... 5-pt. ... ... No. 8	Beset ... 8-pt. ... ...No. 26	Bison ... 11-pt. ... ...No. 15	Breed ... 18-pt. ... ...No. 20
Bake ... 5-pt. ... ...No. 24	Bend ... 8-pt. ... ...No. 27	Bitter ... 11-pt. ... ...No. 18	Bridle ... 18-pt. ... Old Style
Balm ... 5-pt. ... ...No. 27	Best ... Brevier O.S. No. 1	Blast ... 11-pt. ... ...No. 23	Bright ... 18-pt. ... Old Face
Bath ... 5-pt. Old Style No. 2	Betake ... 8-pt. Old Style No. 2	Bleed ... Small Pica O.S. No. 1	Brig ... 24-pt. ... ...No. 20
Baton ... 5-pt Old Style No. 4	Betime ... 8-pt. Old Style No. 4	Bloat ... 11-pt. Old Style No. 2	Brisk ... ... Ditto (small face)
Battle ... 6-pt. ... ...No. 22	Better ... 8-pt. ... Old Face	Blow ... 11-pt. ... Old Face	Bump ... 24-pt. ... Old Style
Bawl ... 6-pt. ... ...No. 24	Bester ... 9-pt. ... ...No. 25	Blur ... 12-pt. ... ...No. 15	Bung ... 24-pt. ... Old Face
Bead ... 6-pt. ... ...No. 26	Bevel ... 9-pt. ... ...No. 26	Blush ... 12-pt. ... ...No. 18	Bubble ... ... Ditto (small face)
Beak ... 6-pt. ... ...No. 27	Bethel ... Bourgeois O.S. No. 1	Bomb ... 12-pt. ... ...No. 24	Burden... 30-pt. ... ...No. 20
Beam ... Nonpareil O.S. No. 1	Betide ... 9-pt. Old Style No. 2	Bone ... 12-pt. ... ...No. 26	Burner ... 30-pt. ... Old Style
Bear ... 6-pt. Old Style No. 2	Betrim ... 9-pt. Old Style No. 4	Boast ... 12-pt. ... ...No. 27	Burst ... 30-pt. ... Old Face
Beau ... 6-pt. Old Style No. 4	Betray ... 9-pt. ... Old Face	Boom ... Pica Old Style No. 1	Bush ... 36-pt. ... ...No. 20
Beard ... 6-pt. ... Old Face	Bill ... 10-pt. ... ...No. 21	Booth ... 12-pt. Old Style No. 2	Bustle ... 36-pt. ... Old Style
Beget ... 7-pt. ... ...No. 23	Bible ... 10-pt. ... ...No. 22	Bore ... 12-pt. Old Style No. 4	Butt ... 36-pt. ... Old Face
Begin ... 7-pt. ... ...No. 24	Bid ... 10-pt. ... ...No. 23	Bosom ... 12-pt. ... Old Face	Button ... 42-pt. ... Old Face
Before ... 7-pt. ... ...No. 26	Biga ... 10-pt. ... ...No. 27	Botany ... 14-pt. ... ...No. 16	Buzz ... 48-pt. ... ...No. 20
Behold ... Minion O.S. No. 1	Biddy ... Lg. Primer O.S. No. 1	Bout ... 14-pt. ... ...No. 18	Buoy ... 48-pt. ... Old Face
Bawble... 7-pt. Old Style No. 2	Biped ... 10-pt. Old Style No. 2	Both ... 14-pt. ... ...No. 20	Butler ... 60-pt. ... ...No. 20
Been ... 7-pt. ... Old Face	Bird ... 10-pt. Old Style No. 4	Brag ... 14-pt. ... Old Face	Buy ... 60-pt. ... Old Face
Berlin ... 8-pt. ... ...No. 23			Bylaw ... 72-pt. ... Old Face

By adding "S" to the above words, Italic and not Roman would be meant.

JOBBING TYPE.

Abhor ... Angle Quads	Cam ... Cheltenham Bold Comp.	Ebbs ... Enchorial Exp.	Olden ... Old Style Comp.
Abbot ... Anglo-Saxon	Cast ... Cheltenham Bold Outline	Eden ... Engraver's Italic	Ore ... Old Style Designs
Abide ... Anglo-Saxon Elongated	Cameo ... Cheltenham Bold Shaded		Orig ... Old Face
Abed ... Anglo-Saxon Open, No. 2	Care ... Chelt. Bold Com. Ital.	Fig ... Figaro	Ornate ... Ornamented, No.
Alert ... Antique	Car ... Chelt. Bold Expd.	Finest ... Forum	Organ ... Ornl. Brass Dashes
Abbey ... Antique Old Style	Calico ... Cheques, No.	Fan ... French Antique	Owl ... Ornamental Rules
Alike ... Antique, No. 2	Claret ... Cleopatra	Farm ... Fractions	Ostil ... Old Style
About ... Antique, No. 3	Carts ... Corner Clumps		Orion ... Osborne
Above ... Antique, No. 4	Cliff ... Columbian Italic	Glen ... Groundworks	Orlop ... Osborne Expd.
Adieu ... Atlas	Clan ... Corners, No.	Germ ... Gutenberg	
Adorn ... Atlas Expanded	Clod ... Corners, Classic		Peri ... Perspective
Aura ... Auriol Ornaments, No.	Clog ... Corners, Oriental	Icy ... Ionic, No. 2	Pisa ... Pisa
	Close ... Corners, Emblematic	Idea ... Ionic Comp.	Plan ... Plantagenet
Back ... Baskerville O.S.	Closely ... Corners, Frame	Ideal ... Ionic Comp., No. 2	Prim ... Primitive
Backs ... Baskerville O.S. Italic	Cloth ... Corners, Hunting	Idol ... Ionic Expanded	
Bald ... Belgravia, No. 1	Clotty ... Corners, Oxford	Ignite ... Ionic Expanded, No. 2	Quilo ... Quill-Pen
Ballot ... Belgravia, No 2	Clothes ... Corners, Scroll	Image ... Ionic Old Style	Quit ... Quotations
Bank ... Black, No. 2	Club ... Corners, Shooting		
Banter ... Barabandy Ornts., No.	Coal ... Corners, Smoking	Jam ... Johnsonian	Run ... Reversed Figures
Book ... Black, No. 4	Crony ... Comb. Corners, No	Joke ... Jenson	Ronde ... Ronde, No. 1
Booty ... Black, Original	Crop ... Comb. Ornts., No.		Room ... Ronde, No. 2
Borax ... Black, Caslon's Old	Cheer ... Compressed, No. 3	Keep ... Kenilworth	Rota ... Rothbury
Brads ... Black, Expanded	Crab ... Cond. Sanserifs	Kind ... Kennerley	Rush ... Rule Ornts., No.
Brick ... Border, No.	Cider ... Cond. Sans, No. 2		Rusk ... Ruskin
Broth ... Border, Combination No.	Crash ... Cond. Sans, No. 4	Lace ... Latin Comp.	
Brow ... Border, Type Rule, No.	Cubic ... Cond. Sans, No 5	Lack ... Latin Comp., No. 2	Scud ... Scribble
Bruise ... Border, Masonic	Cuff ... Cond. Sans, No. 6	Lad ... Latin Comp., No. 3	Script ... Script, No. 3
Brunt ... Border, Nautical	Curb ... Cond. Sans, No. 7	Laden ... Latin Comp., No. 4	Scrim ... Script, Empire
Brush ... Border, Primrose	Coax ... Cond. Sans, No. 8	Lady ... Latin Expd.	Seam ... Scroll Ends
Brut ... Border, Phil May	Cling ... Cond. Sans, No. 10	Laid ... Latin Expd., No. 2	Spa ... Spaces
Buck ... Border, Old Fashd.	Cloud ... Cond. Sans, No. 12	Lake ... Latin Italic	Span ... Spaces, M. N.
Buss ... Border, Shamrock	Clove ... Cond. Sans, No. 14	Lane ... Latin, Heavy	Star ... Stars
Bold ... Bold Arrows	Colder ... Cond. Sans Italic	Lap ... Leads, 3-point	Stereo ... Stereo Furniture
Bury ... Border, Fleur-de-lis		Lark ... Leads, 2-point	Steel ... Steel-Plate Caps.
Buxom ... Border, Swastika	Dame ... De Vinne	Late ... Leads, 1½-point	Stile ... St. John
Bygone ... Border, Tendril	Dandy ... De Vinne Comp.	Lath ... Leads, 1-point	Stir ... St. John Expanded
Bridge ... Border, Illimitable, No.	Daring ... Doric, No. 1	Liner ... Line Dashes	
	Darn ... Doric, No 2	Line ... Lining Gothic	Term ... Teuton Italic
Cadet ... Calendar & Initial Tints	Data ... Doric, No. 3	Linic ... Lining Doric	Text ... Teuton Text
Cage ... Caligraph	Daze ... Doric, No. 4		Tithe ... Titling, No. 4
Cake ... Card Ornts., No. 27	Damp ... Doric, No. 5	Mason ... Masonic Emblems	Title ... Titling, No. 5
Carl ... Carlton	Deck ... Doric, No. 6	Meta ... Metal Furniture	Token ... Titling Comp., No. 1
Cabin ... Caslon	Deep ... Doric, No. 7	Mine ... Minster	Told ... Titling Comp., No. 2
Cash ... Caslon Old Face Heavy	Dean ... Doric, No. 8	More ... Morland	Tone ... Titling Old Face
Clad ... Catalogue Marks	Dent ... Doric, No. 10	Mort ... Morland Italic	Tonic ... Titling Old Style
Call ... Caxtonian	Deny ... Doric Italic, No. 1	Mosque... Morland Ornaments	Tube ... Tudor
Calm ... Cheltenham O.S.	Dew ... Doric Italic, No. 2	Moss ... Moslem	Type ... Type-Writer, No. 1
Camp ... Cheltenham Italic	Dutch ... Dutch Old Face	Musk ... Mural	Typic ... Type-Writer, No. 2
Card ... Cheltenham Wide		Mute ... Mural Compressed	Tyro ... Type-Writer, No. 3
Camera ... Cheltenham Bold	Each ... Ecclesiastic		
Cane ... Cheltenham Bold Italic	Eat ... Enchorial	Old ... Old Face, No. 4	Writ ... Writing
		Olsy ... Old Style, No. 1	
		Obit ... Old Roman	
		Obits ... Old Roman Italic	

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OLD FACE
ROMAN & *ITALIC*

Engraved in the Early Part of the Eighteenth Century by

William Caslon



MANUFACTURED IN SIXTEEN SIZES ON POINT BODIES BY

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Chiswell Street, London, E. C.

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VOLUME II.



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CHAPTER XII.



IRECTED by this moſt remarkable talent and early training Caslon continued the cutting of the beautiful fount of roman now shewn

CRUDE METHODS

MENTION could be made that the ſyſtem of caſting in clay moulds was very ſimilar to thoſe methods that were adopted in the ſand proceſs which ſhow many small peculiarities It may be *conjectured* that the types were made by pouring out molten lead

QUAINT PRODUCTION



UMEROUS defects might have caused strong objection to ensue againſt the clay or the sand methods, for the time occupied after engraving of the LETTERS in forming and clearing the moulds, also in caſting, *extracting*, touching up and poſſibly perforating all the types, would be very little ſhort of the excellent

OBTAINING UNIFORMITY



ONNECTED with this genius and enthuſiasm was the inborn artiſtic taſte introduced into his labour. WILLIAM CASLON perſeveringly attained a marvellous preciſion and uniformity in his letters not hitherto known among us and at the ſame time he *retained* that freedom and grace which place them far above all others as the moſt beautiful types in Europe. Though a century repreſenting many-sided opinions has indeed paſſed away theſe types remain

PRODUCING HISTORICAL WORKS

PERSEVERING amidst many diſcouragements and reverſes WILLIAM CASLON finiſhed the admired characters employed in printing that hiſtorical work, and the excellent performance throughout might best be judged by cloſe inspection of this production, which undoubtedly remains not ſeparately as a preliminary impreſſion of letter-cutting perfection but pointedly marking a clearly-defined turning point in the hiſtory of *typography* which from that time undoubtedly has accompliſhed brilliant regeneration in this land of ours; history unmiſtakably mentions a further cutting, which must therefore ſhare with the English roman honours of renowned poſition in letter-cutting of this famous

THE RISE AND PROGRESS OF ENGLISH TYPOGRAPHY BY TALBOT BAINES REED

DEPARTING from supposed primitive proceſſes of that ruder school of early typography, we now come to review the practice of a more mature school which appears to have arrived at once at the diſcovery of the punch, matrix and adjustable mould. We ſhould be very loth to aſſert that they at once arrived at the moſt perfect mechaniſm of these appliances; but a careful examination of the earlieſt productions of the Mentz press, beautiful indeed as they are, convinces us that the first printers were not good TYPEFOUNDERS. But even if the first punches were wood or copper, and their first matrices lead, or their first mould no more than a clumsy adaptation of a compoſing-ſtick, they yet had the ſecret of the art; to perfect it was now merely a matter of time. Experiments have proved concluſively that the face of a wood type might be without injury impressed into lead in a ſtate of semi-fuſion, and thus *in creux* an inverted image of itself in the matrix. It has also been ſhown as far back as the year 1756 that a lead matrix so constructed is capable of being adapted to

EXCERPT FROM AN INSTRUCTIVE HISTORY OF THE OLD ENGLISH LETTER FOUNDRIES

ACCEPTING as the fundamental principle that the eſſence of typography conſiſts in a mobility of the types, we omit, as being beyond the ſcope of our preſent enquiry, the xylographic works which undoubtedly preceded typography. Paſſing rapidly in review the alleged ſtepping-ſtones between the two arts, we fail to see in the ſcanty evidence adduced as to the use of movable wooden perforated types anything to juſtify the concluſion that the earlieſt printer produced books by their means. Such type may have only been cut experimentally, but the practical difficulty of cutting them ſquare enough to be compoſed in a forme, and of producing a work of the size and the character of the *Speculum*, is fatal to their claims. With regard to the SCULPTO-FUSI types, letters engraved on caſt metal bodies, the evidence in their favour is of the most unsatisfactory character, and combined with the practical difficulties of their production, reduces their claim to the minimum. The marked difference of style and excellence in the typography of some of the earlier books leads us to accept the theory that in 1476 two ſchools of typography exiſted side by side, one a rude ſchool, which, not having

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INCONTROVERTIBLE OPINIONS GIVEN AFTER STUDIOUS TYPOGRAPHICAL INVESTIGATIONS

NATURALLY no controversy of bygone periods aroused so much interest, and unfortunately at the same time such bitterness in its attempted solution, than was displayed in endeavouring to find the most convincing answer to a now famous triple question: "When, where, and by whom was found out the unspeakably useful art of printing books?" And yet the world to-day is little nearer a finite answer to the question than it was when Ulric Zel indited his memorable narrative to the *Cologne Chronicle* in 1498. Indeed, the dust of the battle has added to, rather than diminished, the mysterious clouds which envelop the problem, and we are tempted to seek refuge in an agnosticism which almost openly refuses to believe that printing ever had an inventor. It would be neither suitable nor profitable to encumber an investigation of that part of the History of Typography which relates to the types and typemaking of the fifteenth century by any attempt to discuss the vexed question of the invention of the Art. The man who invented typography was possibly the man who invented movable type. When the one is at last discovered, we have also found the other. Meanwhile, it is possible to avail ourselves of whatever evidence exists as to the nature of the types he and his successors used, and as to the methods by which those types were actually produced, and possibly to arrive at some conclusion as to the earliest practices of the Art of Typefounding in the

AN AUTHENTIC & INTERESTING DESCRIPTION OF EARLY ENGLISH TYPOGRAPHICAL ACHIEVEMENTS

CERTAINLY, it would be but reasonable to suppose that the first idea of movable type may have been suggested to the mind of the inventor by a study of the works of a xylographic printer, and a careful observation of the cumbrous and wearisome method by which his books were produced. The heavy toil involved in first painfully tracing the characters and figures, reversed, on the wood, then of engraving them, and, finally, of printing them with the frotten, would appear, in the case, at any rate, of the many small school books, for the production of which this process was so largely resorted to, scarcely less tedious than copying the required number by the deft pen of a scribe. And even if, at a much later period, the bookmakers so far facilitated their labours as to write their text in the ordinary manner on a prepared paper, or with prepared ink, and so transfer their copy, after the old manner of the Chinese, on to the blocks when once their work was done, would doubtless impress an inventive genius with a deep sense of dissatisfaction and impatience. We can imagine him examining keenly the first page of an *Abecedarium*, on which would be engraved, in three lines, with a clear space between each character, the letters of the alphabet, and speculating as CICERO had speculated centuries before, on the possibilities presented by the combination in indefinite variety of those twenty-five symbols. Being a practical man as well as a theorist, we may suppose he would attempt to experiment on the little wood block in his hand, and by sawing off first the lines, and then possibly some of the letters in the lines, attempt to arrange his little types into a few short words. A momentous experiment, and fraught with the greatest revolution the world has ever experienced! No question has aroused more interest, or excited keener discussion in the history of printing, than that of the use of movable wooden types as a first stage in the passage from Xylography to Typography. Those who write on the affirmative side of the question profess to

MATRICES WERE HARMONIOUSLY JUSTIFIED IN ORDER TO SECURE MATHEMATICAL ACCURACY

HOWEVER, of whatever substance their matrices were made, the early printers appear to have very rapidly mastered the art of justifying them, so that when cast in the mould they should not only stand each letter true in itself, but all true to one another. Nothing amazes one more upon closely examining many of these earliest printed works than the wonderful regularity of the type in its body, height, and line; and if anything could be considered evidence that those types were produced from matrices in moulds, and not by the rude method of casting from matrices which thus comprehended body and face in the same moulding, this alone is surely conclusive. We go further, and assert that not only must the matrices have been harmoniously justified, but also the mould employed, whatever its form, must have had its adjustable parts finished with a near approach to mathematical accuracy, which left extremely little to be accomplished in the way of improvement. Respecting the mould we have but very little more material for conjecture than with regard to these early punches and matrices. The vast importance of *absolute squareness* in the body and height of type would demand an appliance of even greater precision than the uncertain hollowed cube of sand or clay; also the heat of the lead would point to the adoption of a harder metal like iron or steel; while the varying widths of the sunk letters in the matrices would suggest the adoption of some system of slides whereby the mould could be expanded or contracted laterally without prejudice to the invariable regularity of its body and height. By what crude methods the first typefounder contrived to combine these most essential qualities, we have no means of judging; but were they ever so crude, to him is due the unique honour of the culminating achievement of the invention of typography. "His type mould," Mr. De Vinne remarks, "was not merely the first; it is the only

RECENT DISCOVERY OF TYPOGRAPHICAL APPLIANCES AS USED BY THE EARLIEST CONTINENTAL PRINTERS

TURNING once more from type-casting appliances to the early types themselves, we are enabled, thanks to one or two recent discoveries, to form a fairly good idea as to their appearance and peculiarities. We have previously stated that, with reference to the traditional perforated wooden types seen by certain old writers, the probability is that, if all these were the genuine relics they professed to be, they were model types which were used for forming moulds upon, or for impressing into matrices of moist clay or soft lead. We have also considered it possible, in regard to types cast in the primitive sand or the clay moulds of the rude school, that to *overcome the difficulties* incident to irregular height to paper, uneven bodies, and loose locking up, the expedient may have been tried of perforating the types and passing a thread or wire through each line, to hold the intractable letters in their place. This, however, is simply conjecture, and whether such types existed or not, none of them have survived to our day. Their possessors, as they slowly discovered the secret of the punch, matrix, and mould, would show little veneration, we imagine, for these clumsy relics of their ignorance, and so value them only as old lead, to be remelted and recast by the newer and better method. But though no relic of these primitive cast types remain, we are happily not without means for forming a judgment respecting some of the very earliest types of the more finished school of printers. In 1878, in the bed of the river Saône, near Lyons, opposite the site of one of the famous fifteenth century printing houses of that city, a number of old types were found which there seems reason to believe belonged once to one of their presses, and were used by the early printers of Lyons. They came into the hands of M. CLAUDIN, of Paris, the famous typographical antiquary, who, after careful examination and inquiry, has satisfied himself as to their antiquity and value as relics of the infancy of the art of printing. With regard to the points of interest to be observed in these venerable relics of the old typographers, the faces of the type call for special mention. Here it is found that there are traces in most of the letters of the "shoulders" of the body having been tapered off with a knife or graver after casting, so as to leave the letter quite clear on the body. In most cases the letter stands in the centre of the body, which is, as a rule, larger than the character actually requires. With regard to the

REASONS ADVANCED AS TO THE PECULIAR NOMENCLATURE OF TYPE BODIES PRODUCED BY THE EARLY TYPEFOUNDERS

MOREOVER, the origin of type-bodies and the nomenclature which has grown around them, is a branch of typographical antiquity which has always been shrouded in more or less obscurity. Imagining as we do that the moulds of the first printers were of a primitive construction, and though conceived on true principles, were adjusted to the various sizes of letter they had to cast more by eye than by rule, it is quite easy to understand that founts would be cast on no other principle than that of ranging in body and line and height in themselves, irrespective of the body, height and line of other founts used in the same press. When two or more founts were required to mix in the same work, then the necessity of a *uniform standard* of height would become apparent. When two or more founts were required to mix in the same line, a uniformity in body, and also in alignment, would be found necessary. When initials or marginal notes required to be incorporated with the text, then the advantage of a mathematical proportion between one body and another would naturally suggest itself. JOHNSON, in 1817, states that doubtless the printer would name his sizes of type according to the works for which they were used. His Canon type would no doubt be the large character in which he printed the Canon of the Mass. His Cicero type

10-*point.*

HISTORIANS RECORD THE EARLIEST SUCCESSFUL ATTEMPTS AT SECURING MATHEMATICAL SYSTEMATISATION OF TYPE BODIES

HOWEVER, it was in this manner arose that ancient anomaly, the various body standards of the English foundries. For a founder who was constantly called upon to alter his mould to accommodate a printer requiring a special body, would naturally cast a quantity of the letter in excess of what was immediately ordered; and this, if not sold in due time to the person for whom it was cast, would be disposed of to the first comer, who, requiring a new fount, and not over particular as to body, provided the additions afterwards to be had were of the same gauge, would take it off the founder's hands. *Facilis descensus Averni!* Having taken the one downward step, the founder would be called upon constantly to repeat it, his moulds would remain set, some to the right, some to the wrong standard, and every type he cast would make it more impossible for him or his posterity to recover the simple standard from which he had erred. Such we imagine to have been the origin of the irregular and ununiform bodies. As early as 1725, in France, an attempt was made to regulate by a public decree not only the standard height of type, but the scale of bodies. But the system adopted was clumsy, and added to the confusion it was designed to remove. FOURNIER invented his typographical points, the first successful attempt at a mathematical systematisation of type-bodies, which has since with the alternative system of DIDOT, done a great deal in simplifying French typography. England, Germany, and Holland have been more conservative, and therefore less fortunate. Attempts were made by Fergusson, and by Bower of Sheffield, to arrive at a standard of uniformity; but their schemes were not

9-*point.*

REMARKABLY INTERESTING SIDELIGHTS ON THE HISTORICAL ASPECT AND INTRODUCTION OF THE EARLIEST ENGLISH LETTER-FOUNDERS' SPECIMENS

NATURALLY, when printers were their own founders, the production of their presses were also the published specimens of their type. They might, like SCHOEFFER, in the colophon to the *Justinian* in 1468, call attention to their skill in cutting types; or like CAXTON, print a special advertisement in a special type; or, like ALDUS, put forward a specimen of the types of a forthcoming work. But none of these are letter-founders' specimens; nor was it till letter founding became a distinct trade that such documents became necessary. England was probably behind other nations, when in 1665, the tiny specimens of NICHOLAS NICHOLS, were laid under the Royal notice. It is doubtful whether before MOXON issued a full specimen of his types. He used the sheet as a means of advertising not only his types, but his trade as a mathematical instrument maker; and his specimen, taken in connection with his rules for the formation of letters, is a sorry performance, and not at all comparable to the Oxford University specimen, which that press published in 1693, exhibiting the gifts of two famous printers. Of other English founders before 1720, no type specimen has come down to us; that shown by WATSON in his *History of the Art of Printing* being merely a specimen of bought Dutch types. CASLON'S sheet, in 1734, marked a new departure. It displayed at a glance the entire contents of the new foundry; and by printing the same passage in each size of Roman, gave the printer an opportunity of judging how one body compared with another for capacity. CASLON was the first to adopt the since familiar "Quousque tandem" for his Roman specimens. The Latin certainly tends to show off the Roman letter to best advantage; but it undoubtedly gives an inadequate idea of its appearance in any other tongue. "The Latin language," says DIBDIN, "presents to the eye a great uniformity or evenness of effect, for the *m* and *n*, like the solid sirloin upon our table, have a substantial appearance; no garnishing

8-point.

CRUDE ATTEMPTS AT LETTER-FOUNDING MADE IN THE FIFTEENTH CENTURY AS PORTRAYED BY TALBOT BAINES REED IN HIS INSTRUCTIVE BOOK ON EARLY ENGLISH LETTER FOUNDRIES

DOUBTLESS, the chief point of interest, however, is in the small circle appearing in both near the top, which M. MADDEN, as regards the type of the *Nider* thus explains: "This circle, the contour of which is exactly formed, shows that the letter was pierced laterally by a circular hole. This hole did not penetrate the whole thickness of the letter, and served, like the nick of our days, to enable the compositor to tell by touch which way to set the letter in his stick, so as to be right in the printed page. If the letter had been laid on its other side, the existence of this little circle would have been lost for ever." It would, however, be quite possible for a perforated type, with the end of the hole slightly clogged with ink, to present precisely the same appearance as this, which M. MADDEN concludes was only slightly pierced; and were it not for the fact that the pulling up of the letter from the forme is itself evidence that the line could not have been threaded, we should hesitate to affirm that either of the types shown was not perforated. The sharp edge of the circumference in the type of the *De laudibus*, leaving, as it does, in the original a clearly embossed circle in the paper, makes it very evident that the depression was not the result of a mere flaw in the casting, although it is possible for the surface of the side of a roughly cast type to be depressed by air-holes, some of which assume a circular form, and may even perforate a thin type. Indeed, at the present day it is next to impossible to cast by hand a type which is not a little sunk on some parts of its side; and this roughness of surface we can imagine to have been far more apparent on the types cast by the earliest printers. We greatly doubt whether, in types liable to these accidental depressions of surface, a small artificial hole thus easily simulated would be of any service as a guide to the compositor. Perhaps the most probable explanation of the appearance seems to be that the head of a small screw or pin, used to fix the side-piece of the mould, projecting slightly on the surface of the piece it fixed, left its mark on the side of the types as they were cast, and thus caused the circular depression. Before leaving this subject it may be remarked that the clear impression of the printed matter, despite the laid on types, which must in either case have been a thin sort, is strong evidence of the softness of the metal in which the fount was cast. The press appears to have crushed the truant types down into the letters on which it lay, and, unimpeded by the obstacle, to have taken as good an impression of the remainder of the forme as if that obstacle had never existed. Such are some of the chief points of interest to be observed in these venerable relics of the old typographers. It is to be hoped that M. CLAUDIN may before long favour the world with a full and detailed account of their many peculiarities. Yet, curious as they are, they prove that the types of the fifteenth century differed in no essential particular from those of the nineteenth. Further discoveries in 1884 proved but

6-point.

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Fourteen and Eleven-poin Dutch Old Face

INTERESTING HISTORICAL REMINISCENCES OF SOME EARLY ENGLISH TYPOGRAPHERS

Respecting many early printers, our information especially with regard to their mechanical operations, is extremely meagre, but the wide researches of our contemporaries light upon the typography of Caxton whic gladly avail ourselves in recording the fact conjectures as to the letterfounding of the they flourished. Adopting as a fundament a bibliographer should make such a perfect used or those habits of printing observable presses, to enable him to understand or be characteristics in settling the date of books upon the surface, our author has succeeded a precise chronology of the productions of but the exhaustive catalogue of his several never been successfully accomplished befor of them practical printers, all failed in this Many of them lacked necessary patience or systematic study of the specimens produced quite satisfied to perpetuate the account of and opportunity for such studies, but failed bear investigations that practical experience saved them from the inaccuracies with whi abound. As we are concerned with Caxton as letterfounder, we must refer the readers respecting the literary industry to this adm stating here that he made his first essay at after he settled at Westminster, where the industrious and prolific worker until the y observed, the history of the introduction of into England differs from that of its origin particular, that whereas in Germany, Italy letterfounding is supposed to have precede

14-point

MATHEMATICS INTRODUCED IMPROVED PUNCH CUTTING

MINUTENESS in every detail of this mysterious art was evidently studied by Moxon, and his real intimacy with all things connected with the craft prove that, although he openly professed to have learned it not from any man, but of his own inclination, he was an experienced and enthusiastic typefounder. He devoted considerable time and attention to gauges and tools necessary for this work, and he repeatedly stated that geometry was the sure foundation of typography. Anyone acquainted with the system of punch-cutting as practised to-day, cannot but be struck, on reading the directions laid down by Moxon, with the slightness of the change which the manual processes of that art have undergone during the last two centuries. Indeed, after allowing for improvements in tools and the greater number of gauges, we might almost assert that the punch-cutter of his day knew little less than the punch-cutter of our day, with the accumulated experience of over two hundred years could teach him. From letter cutting, Moxon next describes in detail the various parts of the mould and the method of putting them together; here the practical instrument maker is on familiar ground, and

11-point

Twelve and Ten-point Dutch Old Face

THE EVOLUTION OF LETTER FOUNDING FROM WILLIAM CAXTON'S PERIOD TO PRESENT DAY

Caxton had probably been employed for some time in this country as a printer before he became his own letterfounder, and it must be admitted that any conclusion we may come to as to Caxton's operations are wholly of his own works, in some of which he discourses anslator and a printer, does he make the slightest is types, nor does there remain any contemporary ow light on so interesting a topic. That Caxton metal types, it is scarcely necessary here to assert. sibility of a middle stage between xylography and ral identity of his letters, the constant recurrence types, and the solidity of his pages, may be taken t his types were cast, and not separately engraved likely that during his residence at Bruges, where prologue to the third book, "I have practysed and e and dispense to ordeyne this said book in prynte make himself acquainted with the methods which for the production and multiplication of types and easonable to suppose that, once established in this from the source of his former supplies, he would nowledge, and produce for himself the remaining which he made use. As to the particular process Mr. Blades points out, only negative evidence on frequent unevenness and irregularity of his lines as emselves, lead to the conclusion that the method a rude one, inferior not only to that now in use, the advanced German school of typography of his wever, as his method may have been, we are not or could have produced the types he did without djustable mould. Despite his rough workmanship types are much superior to those used by many of the question that even his early works could have m types cast by a clay or sand process, which we where described as possibly employed in the most is more probable that both Mansion and Caxton, the principle of the punch, matrix and adjustable appliances for putting that principle into practice, h and perishable materials in all three branches of manufacture. With some rough appliances such

12-point

ENTERPRISING DUTCH PRINTER OF SIXTEENTH CENTURY FAME

ANOTHER fine specimen of an ancient typefoundry is to be met with in a visit to the famous old printery of Christopher Plantin, at Antwerp. The foundry of the great Netherlands was on the upper floor of his house, and consisted of two rooms, one devoted entirely to casting, the other being a store room for type awaiting use at the press. In the casting room is still to be seen a large brick furnace covered over with an earthenware slab, and to the right of this is a smaller furnace, surmounted by the metal pot, which even to-day contains some of the original type-alloy. On the walls hang moulds, knives, ladles and tongs. In a box are preserved small parcels of pattern types for setting the moulds, among which the visitor is shown three or four letters of silver, and in another box are a large number of punches and moulds of several sizes. A bench extends along one side of this room, doubtless for the use of the dressers or rubbers. In all these matters we must recognise that even in Plantin's day the general appointments of a letterfoundry differed very little from those of the modern foundry before the introduction of machinery, and though we have no description of any English foundry before Moxon's time, we know that processes in use among us boast a much earlier origin, and he described no new methods but the old established practice which had obtained if not from the infancy of the art,

10-point

EARLY RESTRICTIONS ON THE TYPOGRAPHIC ART OVERCOME BY PERSEVERING CRAFTSMEN

THESE printers would probably endeavour to stock themselves not merely with the type, but also with matrices of founts of their choice; and, indeed, we naturally imagine that an explanation of the great superiority of our national typography at the close of the fourteenth century, is to be found mainly in the fact that, whereas many of the early printers used letters undoubtedly wholly cut and cast for them by experienced foreign artists, their successors began first to cast for themselves from purchased matrices, and finally to cut their own punches and justify their own matrices. Printing entered on a gloomy stage of its career in the earlier part of the fifteenth century, and as State restrictions gradually hemmed it in, crushing by its monopolies healthy competition, and by its jealousy foreign trade, every printer became his own typefounder, not because he would, but because he was forced by circumstances: the typographic art suffered in consequence. Of the operations of thes
well able to form some a
preserved to us by an ear
a very remarkable manne
brick furnace, casting lett
differs very largely from t
pyramidical in shape, and
interior: two of the mou
which the matrix was ins
the caster is grasping this
bipartite, and needed two
casting; again, the letters
to them, which, at that d
to be easily detached; beh
most likely intended to c
lie on the top waiting the
of these two shelves above
the metal would be mixed
also on the upper shelf, b
suggestive of the use eith
as an historian suggests, f
into for use in the meltin
caster is operating in all p
office, and another intere

9-point.

Nine-point
Dutch
Old Face

ENACTMENTS REGULATING PRINTED WORKS OF THE SIXTEENTH CENTURY

HOWEVER indistinct these remarks may appear to the student, the fact remains that the industry is not specifically mentioned in public documents of that period. We are not on that account, therefore, to assume either that the restrictive clauses of these previous enactments which regulated printing, did not also apply to letterfounding, or that as an occupation it had no divided existence before that date. The divorce of letterfounding from printing was undoubtedly a long and gradual process, and although it would be difficult indeed, to fix a precise date to the completion of that process, we may conclude from the fact that certain decrees, which includes almost every other branch of industry connected with typography, makes no mention of letterfounding, whilst on the other hand certain decrees name it, that between these differing authorities, printers ceased to be their own typefounders. It would be somewhat erroneous to imagine that the Star Chamber decree in any sense created letterfounding as a distinct trade. Its purpose, as in the case of printing, was to restrict the number of those who were employed in it, which had probably grown excessive. In one remarkable little tract issued about this time the author, after highly commending a decree limiting the number of printers, goes on to say that notwithstanding these stern measures, less than three years later "printing and printers were grown to monstrous excess and exorbitant riot," and that the law was openly infringed at all points, and in this "monstrous excess and exorbitant riot," it is more than likely that the letterfounders of the day figured. Again, it seems equally probable that there were several letterfounders, who were appointed by a much later act as the authorised founders, had already been founding types for several years with or without the sanction of the authorities. In the disastrous

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Theodore De Vinne commenced his experiences as a printer in America at a particularly small newspaper office near New York about 1843, and several years later removed to that famous city which eventually became the birthplace of the now celebrated printing house bearing his honoured name. The earlier years of his progress are interesting inasmuch as they represent his continued advance from journeyman to master through the

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POPULAR BIOGRAPHY OF STATESMAN AND PHILOSOPHER

Moreover, his vocation as a printer at Philadelphia brought him to the notice of the mayor, an incident which had a very powerful influence upon his future life, while his remarkable cleverness in the printing of State paper money soon gained for him the friendship of several important members of the government. Among these was the celebrated advocate Andrew Hamilton who procured for him the appointment of State printer; again, his proprietorship of an important paper brought him many friends; in fact his whole political life originated

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SOME EMINENT CRAFTSMEN OF THE AMERICAN CONTINENT

Bearing in mind the remarkable talent with which Franklin was endowed which must have made him a reputable man under any condition, yet he would have been a much smaller man historically, so to speak, had he not in his youthful days been a practical printer. Bound apprentice to the trade at the age of twelve, he was brought into direct connection from his very earliest youth with the booksellers of his locality, which gave him an exceptional opportunity of borrowing and reading numerous books. His varied duties brought him into contact with eminent literary characters, some of whom possessed excellent libraries and whose conversation as well as books, greatly enlarged his mind, while his ability

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INTERESTING HISTORICAL INCIDENTS IN THE CAREER OF BENJAMIN FRANKLIN

His proprietorship of an important publication certainly gained him many friends, in fact his whole political career originated in and was influenced by his connection with typography; it is therefore somewhat remarkable that his name throughout the world is almost entirely associated with his politics, his philosophy and his science. Upon the scores of portraits engraved in his honour he is always referred to as the statesman and philosopher, and for years I have sought in vain for a portrait upon which his connection with the printing press was in any way recognised; moreover the dealers and collectors knew of none such, and it was only during the last twenty years that an almost unknown engraving reached my hands upon which Franklin was designated as the philosopher and printer; again, of all the medals struck in his honour, and they are numerous, not one

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Although we now arrive to that knowledge whereunto the oracle directeth us, which is the knowledge of ourselves. This knowledge as it is the end and term of natural philosophy in the intention of man, so it is but a portion of natural philosophy in the continent of nature. And generally let this be a rule, that all partitions of knowledges be accepted mainly for lines and veins than for sections and separations; and that the continuance and entireness of knowledge be preserved. For the contrary hereof hath made the particular sciences to become barren, shallow, and erroneous, while they have not been nourished and maintained from the common fountain. So we see Cicero, the orator, complained of Socrates and his school, that he was the first that separated philosophy and rhetoric whereupon rhetoric became an empty and verbal art. So we may again see that the opinion of Copernicus, touching the rotation of the earth, which astronomy itself cannot correct, because it is

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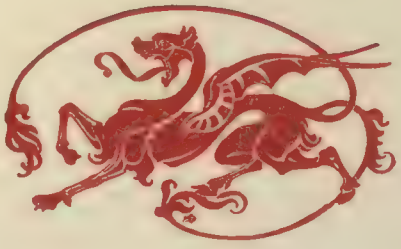
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HE reduction of science to mere axioms is to ascertain what fundamental or rudimental tenets are the foundation and to anatomise the several maxims whereof this knowledge consisteth and also the elements which engender 2890



ND the science of mathematics also compriseth those tenets which describe the laws relating to dimension or measurement and those also which discourse on number and magnitude but mathematics which considers whether they are abstract or material provides uniform 67890



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ALANCE and harmony throughout composition are fundamental factors which determine craftsmanship in conventional and concordant design but without these tenets composition becomes invalidate and obtrusive: the characteristic features the craftsman emulates is that knowledge inculcated in the former or encouraged with desire to include exactitude and uniformity of construction while the incongruous and discordant undervalues harmonious 123456

HENCE, humanity consisteth of the same parts whereof man doth consist: the knowledges which respect the mind with knowledges relative to the body; before we distribute the nature that is peculiar to mankind so far, however, it would be beneficial to constitute; so that we must take the consideration of human nature in general to be fit to be emancipate and made a knowledge of itself, not so much in regard to those delightful and elegant discourses which are emanant from the moral dignity of mankind, or in respect to those misfortunes and miseries of his state and life, and also the like adjunct of his common nature, but in *regard* of the knowledge concerning the concordances or of sympathies which are between the mind and body, and therefore 1234567890

RESUMING, astrology pretendeth to disclose that correspondence which is between the superior and inferior globe; however spontaneous magic sets claim to overcome this natural philosophy from the variety of speculation to magnitude of works; and alchemy also pretendeth to fashion separation of peculiar divisions of bodies which in several mixtures of natures are incorporate; moreover, the derivations and also prosecutions to these ends, both in the several theories and several practices, abound with error and vanity which many great professors themselves have naturally veiled and concealed by enigmatical literary works, or had to submit themselves to auricular traditions and such other devices that would save the credit of impostures. As for the estimation in which many authors on sciences and philosophies have been held, *making* them dictators, that their literature should stand, and not magistrates who forthwith are 1234567890

KNOWLEDGE OF HUMANITY.

HOWEVER, returning to the nature that is peculiar to man and termed human philosophy, which contains two principal tenets, we consider man either congregate or segregate; hence, human wisdom becomes conjugate and civil or simple and particular; but undoubtedly humanity compriseth the identical parts whereof man inhereth: that is specially of knowledges which respect the frame and also of the cognition which esteems the mind. But before distributing so far, it is perhaps good to constitute and take the consideration in common, of human nature to be prepared to be emancipate and created a cognition by itself, not so much in relation to those delightful and wonderful discourses which *emanate* of the dignity of man, of his miseries, of his state and life, including the like adjunct of his undivided nature and 1234567890

Leaded, 4-point.

INCLOSURES OF PARTICULARITY.

RETURNING, it appeareth that I have also apportioned to philosophy the principles advocated. Mathematics, however, are either pure or mixed: to the pure mathematics must be placed the sciences which handle quantity determinate, merely severed from any axioms of natural philosophy; and consisting of but geometry and arithmetic: the former dealing with quantity continued the other dissevered. Mixed hath for subject the axioms or parts of natural philosophy, and moreover considereth quantity determined, as it is auxiliary and also incident unto them; for naturally, many parts of Nature can not be invented with sufficient subtlety, nor demonstrated with the necessary perspicuity, nor accommodated unto use with sufficient skill, without the intervention of the mathematics, of which order are perspective music, astronomy, cosmography, architecture, engineery, and divers others; however, in the mathematics I can ascertain no defect, except however, men do not *thoroughly* understand the excellent means of calculation 1234567890

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NATURAL circumspection, or the part operative of natural philosophy, we will separate into classes, experimental, philosophical, and magical; which three classes active have a correspondence and analogy with the three divisions speculative, natural history, physic, and metaphysic; for undoubtedly numerous operations have been invented, sometimes by a chance incidence and occurrence; occasionally by a purposed and well thought out experiment, and of those which have been found by an intentional experiment some undoubtedly have also been revealed by changing or extending the experiment, others by transferring and compounding divers experiments the one into the other, which kind of invention an empiric may manage; moreover by the knowledge of physical causes there cannot fail to arise many indications and designations of new particulars if men in their speculation will keep one eye upon use and practice. These are but coastings along the shore *premendo littus iniquum;* for it seemeth to me there can scarcely be discovered any radical or fundamental changes and innovations in Nature itself, either by the fortune and essays of experiments, or by the light and direction of physical causes. If we have, therefore, also reported metaphysic deficient, it must follow that we do the like of natural magic, which undoubtedly hath relation thereunto; moreover, as for the natural magic whereof now there is notice in books, containing many credulous and superstitious conceits and observations of sympathies and antipathies, and hidden 1234567890

Leaded, 4-point.

DIVERSE ADMINISTRATIONS AND MANAGINGS

BRIEFLY, a history of learning, containing many antiquities, and originals of knowledges, together with their inventions, traditions, different administrations and managings, flourishings, oppositions, depressions, oblivions, removes, with the causes and also occasions of them, and all other events concerning learning, throughout the centuries of the world, I may solemnly declare to be wanting, the particular value of which work I do not so much design for curiosity and satisfaction of those that are the lovers of learning, but chiefly for a more serious and grave purpose, that it will undoubtedly make learned men wise in the administration of learning; moreover, the history of Nature is of three sorts, that is history of creatures, marvels, and arts. The first of these is extant and that in excellent perfection; the remaining two are handled so weakly and unprofitably as I am constrained to note them as deficient; for I find no sufficient or competent collection of the works of Nature which have a digression and deflexion from the customary course of generations, productions, and motions, no matter whether they be singularities of place and region, or the remarkable events of time and chance, or moreover the effects of yet unknown properties, or the instances of exception to general kinds. It is moreover true I find a number of books of fabulous experiments and secrets, and trifling impostures for pleasure and strangeness; but a collection of the heteroclites or irregularities of Nature, well examined and fully described, I find not, specially not with due rejection of fables and popular errors; for as things now are if an untruth in Nature be once on foot, what by reason of the neglect of examination and *countenance* of antiquity, also what by sound reason of the use of the opinion in similitudes and ornaments of speech, it is but rarely called down; neither am I of the confirmed belief in this history of marvels that narrations of sorceries, witchcrafts, dreams, divinations, and the like, where there is an assurance and clear evidence of the fact, be altogether excluded; for it is not yet clearly known in what cases and how far results attributed to superstition do really participate of true natural causes; and, therefore, the practice of such is 1234567890

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INTENTIONAL, EXPERIMENTAL, AND PHILOSOPHICAL.

HOWEVER, a history of learning, containing many antiquities and originals of knowledges and their sects, their inventions, traditions, administrations, and managings, flourishings, oppositions, depressions, oblivions, removes, with the causes and also occasions of them, and other special events concerning learning, throughout the ages of the world, I may truly affirm to be wanting; the special value, not, perhaps, especially designed for inquisitiveness and satisfaction to the lovers of learning, but more particularly for serious and grave purposes inasmuch as it will undoubtedly make learned men wise in the administration of learning. Moreover, the history of Nature is peculiarly of three sorts; history of creatures, marvels, and arts: the first of these undoubtedly is extant, and that in excellent perfection; the two latter are handled so weakly and unprofitably as I am again constrained to note them as being deficient; for I find no sufficient or competent collection of the works of Nature which have a digression and deflexion from the ordinary course of generations, *productions*, and motions; whether they be the singularities of place and region, or the remarkable events of time and chance, or the effects of yet unknown properties, or the numerous instances of exception to general kinds. It is also true I find a number of books of fabulous experiments secrets, and frivolous impostures for pleasure and strangeness; but on the other hand a substantial and severe collection of the heteroclites or irregulars of Nature well tested and fully described, and I find more especially with due 1234567890

8-point.

REMARKABLE OBSERVATIONS OF SYMPATHIES AND ANTIPATHIES.

MOREOVER, natural circumspection, or the part operative of natural philosophy, we will separate into classes, experimental, philosophical, and magical; which three classes active have a direct correspondence and analogy with the divisions speculative, natural history, physic, and metaphysic: for undoubtedly several operations have been invented, sometimes by a chance incidence and occurrence; occasionally by a purposed and carefully thought out experiment, and of those which have curiously been found by an intentional experiment some naturally have been revealed by varying or extending the same experiment, others by transferring and compounding numerous experiments the one into the other, which peculiar kind of invention an empiric may manage; moreover by the wide knowledge of physical causes there cannot fail to arise indications and designations of further particulars if men in their speculation will keep one eye upon use and practice. These are but coastings along the shore *premendo littus iniquum* for it seemeth to me there can scarcely be discovered any fundamental or radical changes and innovations in Nature itself, either by the fortune and essays of experiments, or by the light and direction of physical causes. If we have, therefore, reported metaphysic deficient, it must follow that we do the like of natural magic, which undoubtedly hath relation thereunto; again, as for the natural magic whereof now there is notice in books, which contains many credulous and superstitious conceits and observations of sympathies and antipathies, and hidden proprieties and also numerous frivolous experiments, strange rather by disguisement than in themselves, it is as far differing in truth of Nature from such a knowledge as we require as the story of Hugh of Bordeaux differs from Cæsar's Commentaries in truth of story, for it is manifest that Cæsar did greater things *de vero* than these imaginary heroes were feigned to do, but he did them not in that fabulous manner. Therefore we may also note in these sciences which hold so much of imagination and belief, as this degenerate natural magic, alchemy, astrology, and the like, that in their propositions the description of the means is ever more monstrous than the pretence or end. For it is a thing more probable that this 1234567890

6-point.

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PRINTING had sunk somewhat beneath par during that memorable and historical age with disturbing results 5678

36-POINT BASKERVILLE OLD STYLE ITALIC.

FRANCE welcomed the coincidental introduction and establishment of the noble art of printing and historic roman character which momentous 12345

30-POINT BASKERVILLE OLD STYLE ITALIC

WITHOUT question decided and remarkable advancement characterises the composition during recent years while the craftsmanship and numerous methods discernable in 67890

24-POINT BASKERVILLE OLD STYLE ITALIC.

RESUMING, if judgment transmits any specified weight, the purpose of history mechanical is naturally the most radical toward true philosophy; such, moreover, as shall not vanish in the thin vapours of subtle, sublime or delectable speculation, but shall at the same time be operative to the benefit and endowment of that general 1234

24-POINT (SMALL FACE) BASKERVILLE OLD STYLE ITALIC.

BRIEFLY, and in conclusion, I contend that the sciences which have wider intelligence and confederacy with the imagination of man than with his reasoning powers are astrology, natural magic, and alchemy, which sciences the ends or pretences are exalted. Astrology feigns to reveal that correspondence or concatenation which is peculiarly between the superior globe and the inferior; magic pretendeth to 567890

18-POINT BASKERVILLE OLD STYLE ITALIC.

HARMONIOUS and symmetrical form certainly gives deportment to the composition and presentation of a mass of type, although some difficulty may be encountered in providing a satisfactory definition why, except the mere duplication and consistency of balance develops a natural delight to the eye by an inexplicable operation. We notice the facade of even the simplest building when reflected on water becomes as a consequence far more interesting and arbitrary. Proportional construction in design to a vertical centre gives equal delight, as we observe in art pottery, in architectural designs, in ornamental or turned woodwork, in basketry and numerous other crafts which are 1234567

14-POINT BASKERVILLE OLD STYLE ITALIC.

NEVERTHELESS it is acknowledged that modern printing is practically devoid of ornamental border and adornment although certain representations of display composition demand some kind of enclosure to obtain correct design and appearance of a perfect structure. Style of display alters, but there remains some resemblance to the endeavours of the historical craftsmen of the typographic art, and even a similarity to the writings by ancient manuscript writers who preceded printing. This remark is obviously complimentary to the early writers and is given in manner bearing no animosity; in fact, there is one class which we hardly appreciate or understand rightly in this modern age. The borders in which they delighted sought after the mediæval design and exercised their endeavours in describing 123456789

MODERN IMPROVEMENTS COMPARED.

EVERYONE with only a very slight knowledge of the modern system of punch-cutting cannot but be struck on reading these directions how very insignificant a change the manual processes of the craft have undergone in course of the last century. Indeed, after allowing for the latest improvements made in mechanical implements and much greater variety of gauges, it might almost be said that the early craftsman knew scarcely less than the punch-cutter of the present age who has the accumulated experience and education of a hundred years. The remarks by Martin are concentrated on the roman and italic, also black-letter, which he illustrates by means of a number of plates devised 1234567890

12-point.

USE OF TEMPORARY STANDING FORMES.

NUMEROUS discussions have given expression recently on the relative position of the standing forme, for mistakes usually arise through neglect and indecision when delineating their direct cost of maintenance. There are always a number of formes in printing establishments, however, which are used during regular seasons and have been on the standing forme list many years, and it is readily admitted that these formes return a reasonable percentage of profit when charged under a regular system. But these are not the formes which should cause printers any trouble. Often a customer waits upon the typographer with a large consignment of manuscript required almost immediately; but when his ardour retards somewhat, or becomes no longer anxious to pursue the commission, or is now so overflowing with novel ideas on which 1234567890

10-point.

12-point : leaded, 4-point. 10-point : leaded, 4-point.

PRODUCTION AND DISPLAY OF ARTISTIC CALENDARS.

DISTINCTIVE and harmonious display combined with legibility stand out prominently as the most important features in the composition of calendars. In no other line are there such choice variations of mechanical and artistic qualities as in this. Numerous gift calendars are produced on most elaborate and expensive scales, yet they entirely lack one or more of these very essential factors, and although there are certain exceptions, the general criticism also applies to many pictorial calendars. The most useful and tasteful designs are those in which conventional forms with repeating patterns producing a framed and harmonious effect in construction to meet the requirements of the illustration, advertising space and calendar. There is much variation in the custom of placing the advertiser's announcement, but whenever this copy infringes upon or throws out of balance the blank margins of the illustrations, they detract greatly from the general merit of the calendar as a whole. A panel design between the pictorial subject and calendar pad is certainly the most permanent location for the advertising announcement, and the uncouth and inconsistent placing which is usually credited to advertisements is unquestionably due to the advertiser's special desire for prominence, but to the detriment of pleasing combination. Many calendar headlines and much of the display work on illustrated almanacs in half-tone or colours, are either from the ornamental types 1234567890

8-point.

DISTINCTION BETWEEN PAST AND PRESENT DAY TYPOGRAPHERS.

CONTEMPORARY typographers are, undoubtedly, excellent mechanics, while their better work, indeed, is almost faultless in the style understood as modern; but there are difficulties that are deeper in typography than hard packing, sharp impressions, perfect mitres, glossy paper and perfect register; these are very good and necessary, but the most essential elements of permanent value in the art of printing are clarity, colour and proportion, qualities so subtle that very few divine them, and none without study; hence the rarity of master works in any one period. The typographers of to-day are more skilful than their predecessors, but their studies are too confined to products of the present time, and though general commercial printing is certainly more important than other kinds, notwithstanding they retard progress who produce their works solely after the fashions of the hour. Morris will always be remembered as one who has caused us to discover its puerility. With hands full of craftsmanship and a head full of poetry he fell in love with printing; he went back nearly four centuries in search of craftmasters, and thus restored the grace and beauty to typography; he printed very few books, but these were of such fine production that they actually revolutionised the commercial work of the world during that period, and although his followers are nigh innumerable yet most of them are absolutely ignorant of Morris and his work. Nevertheless his handiwork is by no means faultless. In so far that his style of typography is merely copied its influence will surely wane, but in so far that his wonderful craftsmanship induces and arouses incentive in typographers to utilise similar classical sources of inspiration then the influence of Morris will gradually increase and create a general desire for more knowledge of the ancient art; naturally, with the progress of time, his works have been surpassed by particularly ardent and clever followers. The early printers were successors of two perfected arts employed in the production of bookwork, namely, illuminating and lettering; and their work was based on absolutely solid foundations when they followed those historic craftmasters. Then printers entered on new paths, and many were influenced 1234567890

6-point.

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ENCE teachers with unstinted license oftentimes so mistakably extended to numerous arts do somehow deteriorate and consequently all observe the mischief certain sciences have sustained throughout that remarkable 1470

DURING that time roman characters were acknowledged and established coincidently their remarkable charm in continental foundries which under the careful supervising influence of certain renowned artists not only maintained the wonderful enchantment but improved the 13579



HEREFORE noting such reservation we return to humanity or human sympathy which indisputably doth consist of two remarkable separations hence we discern primarily man separately or segregate secondly man congregate or combinedly then numerous scientists also acknowledged humanity was undoubtedly distributive being particular or conjugate but foremostly whereof learning and 12345

MENTION of these great thinkers and physicists who have accepted this important evidence enables us to conclude ether gives a practicable solution to numerous enigmas of this wondrous material universe. How immensely the opinions of distinguished scientists regarding the ether have changed is readily noticed by reference to standard authorities of the past generation. Many eminent philosophers had manifested its existence in space but the nations knew nothing of these beliefs which science 67890

EVERYONE who understands or values their learning of the elementary principles applied to cutting punches in modern times as compared with the historic rude practices which were probably employed during the earlier parts of the eighteenth century should be instantly struck at the remarkable resemblance between ancient and modern methods even conceding the greater variety of gauges and consequent practical alterations in tools together with the accumulated experience and teaching of more than one hundred years. Martin wrote histories on roman and black-letter and with a series of plates devised on the same principles adopted in former works illustrated in magnified shape each letter on squares *which* were carefully divided into forty-two separate sections giving an uniform proportion for every 1234567890

CONTEMPORARY typographers, judged by their almost perfect craftsmanship in that particular style termed modern, are certainly practical mechanics; but much more is required of the art than accurate register and sharp impression on nice toned paper, very truly these factors are necessary and important, but the fundamental principles of permanent worth in printing are colour, harmony and balance, qualities so subtle that very few divine them without thought and study, hence the scarcity of masterpieces throughout any one period. Modern typographers are more scientific than many of the earlier craftsmen because most commercial printing demands some mechanical treatment, nevertheless they mistake art who model work purely after the fashion of the times. Morris will long be remembered as one who inspired and caused us to discover its puerility; with his hands full of craftsmanship and his head full of poetry this historic art recovered much of its enchantment and beauty; so noble was his love for printing he went back four centuries for masters, but although his copyists are counted in thousands the *majority* are perhaps ignorant of Morris and his handiwork; in so far that his work is merely imitated his remarkable influence will diminish but when typographers are inspired by the same artistic desires for advancement then his wonderful 1234567890

HONOURABLE EMPLOYMENTS.

HOWEVER, after examining life's varied employments in none can be traced so distinctly the action and counteraction upon learning and occupation as is discerned in the history of famous printers, for unquestionably many men are worldly renowned in literature who began their careers as typographers; then in numerous instances, following the precedent of celebrated pioneers, men have established and carried on printing houses as the useful means of exercising their intellectual powers. The former class boasts no greater influence in this direction than the honoured name of Franklin, the writer of biographies, memoirs, and essays; yet, notwithstanding, in his own history, while praising his patriotism, genius, virtue and science, many authors make little reference to the remarkable influence which his early career as a *printer* made upon his literary tastes, the development of his noble character, or the formation of his friendships that consequently paved the pathway which brought him honour and renown 13457890

Leaded, 1-point.

SOME PARADOXES OF SCIENCE.

DISTINGUISHED scientists assert that the solid and evidently homogeneous substance described peculiarly as the wonderful and omnipresent element ether, infinitesimally compressed and confined to the least possible space would then be equivalent to one ten-thousand-millionth part of the platinum particle, while the most remarkable feature would be the extraordinary density of ether as compared with platinum. There are many arguments which consequently evince this paradoxical truth relating to the mathematics of electricity. Many physicists consider the high density of the ether would be of an electro-magnetic nature which cannot be moved mechanically, so the leading scientific theories that define this enigmatical material substance as being the most solid and heaviest conceivable, or assume what is undoubtedly represented by our common knowledge as mass and weight, receive munificent support through these comprehensive propositions. Granting the *theory* that ether is denser and more solid than metal, numerous problems immediately present themselves for scientific explanation; how very difficult to understand from this philosophic theorising why celestial bodies move through such a substance without constant and also 1234567890

THE STATESMAN AND PHILOSOPHER.

MOREOVER, his extensive printing experience gained at Philadelphia decided the governor an incident that undoubtedly influenced his already optimistic future, while his handling of the difficult paper-money printing almost naturally obtained for him the powerful friendship of the most influential members of the Government, and finally procured for him the appointment of State printer; again, his proprietorship of an important paper also brought him many friends; in fact his whole political career originated in and was influenced by his connection with typography. It is therefore somewhat remarkable that his name should throughout the world be almost exclusively associated with his politics, his philosophy, and his science. Upon the score of portraits engraved in his honour he is always referred to as the statesman and philosopher, while his connection with the printing press was absolutely unrecognised; moreover of all the medals struck in his honour, and they are many, not one condescends to name him as a printer, a title which Franklin himself highly prized to his dying day: surely a very interesting and amusing volume might be written upon him, leaving out altogether the patriotic and scientific side of his character. He was on terms of intimacy with all the great and learned printers of his day, and numerous letters from eminent typographers still exist, offering an attractive field for biography: the cleverness and *resources* exhibited by Franklin are well known; possibly the least known was his ability in casting type, for when out of sorts the ordinary workman takes the nearest face suitable as a makeshift; but not so with Franklin, he was not overcome by difficulties, for carefully selecting a type of the sort required, and using it as a punch, he struck it into a cube of clay, thus making the matrix; then with great trouble and perseverance ultimately succeeded in casting the letter, although not so 1234567890

Leaded, 1½-point.

REMARKABLE TYPOGRAPHICAL BIOGRAPHIES.

BEARING in mind the remarkable gifts with which Franklin was enriched and that such undoubtedly would have inevitably made him a foremost man, still he would have historically been a lesser man so to speak, had he not, for some time in his youth studied printing. Bound to the trade as apprentice at twelve, he was brought into direct connection from his earliest youth with the chief booksellers of his locality, which gave him an exceptional opportunity of borrowing and reading numerous books. His varied duties brought him also into contact with many literary characters, some of whom possessed excellent libraries, and whose conversation, as well as books, greatly enlarged his mind ; while his subsequent ability as a printer also brought him to the notice of a high official, an event which indirectly had a strong influence upon his future ; again his cleverness in the printing of the paper-money gained him the notice and friendship of the most influential men of his day, among these being the renowned lawyer Andrew Hamilton who eventually secured for him an influential public appointment. His proprietorship of an important publication certainly gained him many friends ; in fact, his whole political career originated in and was influenced by his connection with typography ; it is therefore somewhat remarkable that his name throughout the world is almost entirely associated with his politics, his philosophy, and his science. Upon the scores of portraits engraved in his honour he is always referred to as the statesman and philosopher, and for years I have sought in vain for a portrait upon which his connection with the printing press was in any way recognised ; moreover, the dealers and collectors knew of none such, and it was only during the last twenty years that an almost unknown engraving reached my hands upon which he is *designated* as the philosopher and printer ; again of all the medals struck in his honour, and they are numerous, not one even deigns to name him as a printer : a title of which Franklin himself was proud to his dying day. Surely a very interesting and entertaining volume might usefully be written upon him as a printer leaving out all consideration of the patriotic and scientific side of his character ; for he was on terms of intimacy with all the great and learned printers of his day, and numerous letters 1234567890

SOME HISTORICAL RESEARCH DISCOVERIES.

USELESS, indeed, may certainly be applied to attempts to substantiate the many surprising versions that bear somewhat characteristically on printing and its history. What a fine figure did the famous Laurence Janszoon Coster exhibit some many years back! his birthplace parentage, and ancestors were collectively known, his posterity even to the third and fourth generations were tabulated in a genealogical tree, which, for minute precision and accuracy, seemed well nigh incredible. The particular house in which he unostentatiously lived the famous old town was identified and visited by enthusiastic tourists, while a stone monument was erected in the wood to his memory on the very spot where in meditation he first contemplated the idea of movable types. Even royalty and the nobility openly honoured his memory; the savants to a man believed in him, and the people were undoubtedly very proud of him; medals in abundance were struck in his honour; also rare paintings and engravings taken from contemporary portraits were multiplied throughout the land; the remarkable books he had printed were shown as priceless treasures in the national museum, and his name and occupation were shown entered in the fifteenth century records of the town archives; indeed, no stronger evidence could be brought than prevailed during that historic period. But leaving the question relating to the invention of typography as unsolved, it would be but reasonable conjecture to suppose that the first idea of movable type was suggested to the mind of the inventor by studying the handiwork of a xylographic printer, and a close observation of the cumbrous and wearisome method by which his books were produced. The irksome task involved in first painfully tracing the reversed characters and figures on the wood, then of engraving them, and finally of printing them with the frotten, would appear, in the designing of many small school books at any rate, for the production of which this process was so constantly resorted to, scarcely less tedious than copying the required number by the dexterous pen of a scribe. And even if, at a much later period, the bookmakers obviated that tedium by writing their text in the ordinary manner on a prepared paper, and with special ink took a transfer of their copy, after the style of the Chinese, on to the blocks when once their work was done, would doubtless impress the inventive genius with a deep sense of impatience and dissatisfaction. We can also imagine him keenly examining the first page of an *Abecedarium,* on which would be engraved the letters of the alphabet, with a clear space between each character, and speculating as Cicero speculated centuries before, on the possibilities open 1234567890

Leaded, 1½-point.

STEADY PERSEVERANCE UNMISTAKABLY RECOGNISED.

GRANTED that the peculiar talent with which Franklin was undoubtedly gifted might have inevitably secured to him a remarkable and useful career, yet he would, however, have been a smaller man historically, so to speak, had he not for eighteen or more years been an all-round practical printer. Bound apprentice to the trade, he was therefore in touch from his early boyhood with the booksellers of his locality which gave him numerous opportunities of borrowing and reading books. His peculiar avocation quickly brought him into connection with several literary men whose conversation, as well as books, greatly enlarged his mind ; while his subsequent ability as a printer introduced him to the attention of a high official, an event which indirectly had a wide influence upon his future ; again his cleverness in the printing of the paper-money gained him the notice and friendship of several of the most influential men of his period, among these being a famous advocate, whose powerful influence eventually secured for him a lucrative appointment. His proprietorship of an important paper naturally gained him many friends ; in fact his whole political career originated in and was influenced by his connection with typography ; it is therefore somewhat remarkable that his name throughout the world is almost entirely associated with his politics, his philosophy, and his science ; moreover, upon the several portraits which have been engraved in his honour he is invariably referred to as the statesman and philosopher, and for a long number of years the diligent search for some engraving upon which his connection with the printing press was in any way recognised only proved futile ; the dealers and collectors who professed knowledge of rare portraits knew of none such, and it was certainly only during the last twenty years or so that an almost extinct and invaluable portraiture was discovered upon which he is indicated as the philosopher and printer ; again, of all the historic medals which have been struck in his honour no mention or reference whatever is made of the handicraft of which Franklin was so justly proud to his dying day. Surely a very interesting and humorous volume might be written upon him, leaving out altogether the philosophic and scientific, the politic and patriotic sides of his character, and considering only his earlier experiences as a printer and publisher. He was on terms of cordial relationship with all the great and leading printers of that period, while many letters from numerous eminent typographers are still in existence, offering an attractive field for biography. The cleverness and resources exhibited by this remarkable man are extremely well known ; possibly the least known amongst his many abilities was his knowledge of casting type, which he often exercised when short of sorts ; unlike *ordinary* printers who makeshift with the nearest face obtainable, Franklin was not overcome by these difficulties, for carefully selecting the face of the sorts required, and using it as a punch, he struck this into a cube of clay, thus making the matrix ; then with great perseverance he ultimately succeeded in producing similar faces which, although not as perfect in detail and finish as the model, answered their intention and also 1234567890

Leaded, 1½-point.

BIOGRAPHICAL EXPERIENCES HITHERTO UNRECORDED.

REGARDING life's numerous varied employments in none can we follow the action and reaction of education and craft so markedly upon one another as in a perusal of the history of distinguished printers: many of whom gained renown because they were unquestionably first of all typographers ; while others also have established and carried on printing offices as the successful means of exercising to a greater or lesser extent their undoubted mental endowments ; particularly to this preceding class belonged Benjamin Franklin, whose life also brought into being more biographies, memoirs and essays than that of any other American ; although many of the writers praise his virtues, patriotism, genius, and science, yet very little mention is made of the remarkable influence which his early career as a printer had upon his literary tastes, upon the development of his character, and the formation of his many friendships, which were the stepping stones to fame and honour. His native talents, however, would have made him a remarkable man under almost any conditions, but he would undoubtedly have been a smaller man historically, so to speak, had he not for many years in his youth been a practical printer. Bound apprentice to the trade at the age of twelve, he was brought into connection with the booksellers of his town from his earliest youth, which gave him the unique opportunity of borrowing books. His varied duties also brought him into touch with several literary characters, some of whom had good libraries, and whose *conversation,* as well as their books, greatly enlarged his mind ; while his subsequent knowledge of typography gained for him a very important introduction to a learned advocate, an opportunity which afterwards had an increasing influence on his career, and eventually proved to be the 1234567890

8-point.

HISTORIC REMINISCENCES OF A PHILOSOPHER AND PRINTER.

DOUBTLESS the native talents with which Franklin was endowed would have made him a notable man under any conditions, but he would historically, so to speak, have certainly been a very much smaller man had he not fortunately in his youth been a printer. Bound as apprentice to the trade when twelve years of age, he was thus brought into touch with the booksellers of his town from his earliest days, which gave him many exceptional opportunities of borrowing and reading a wide circle of books. His duties also brought him into close connection with numerous literary characters, some of whom certainly had most excellent libraries ; moreover his employment as a practical printer at Philadelphia introduced him to the notice of an official, an event which indirectly had an enormous influence upon his future career, while his cleverness in the printing of the nation's paper money, gained him the notice and friendship of many influential men ; among these being a famous advocate, whose powerful influence eventually secured for him a public appointment. His proprietorship of an important paper also brought him many friends ; in fact, his whole political career originated in and was influenced by his connection with typography ; it seems therefore somewhat remarkable that his name throughout the world is exclusively associated with his politics, philosophy and science. Upon certain portraits engraved in his honour he is referred to as the statesman and philosopher ; for several years I have sought in vain for a portrait upon which his connection with the printing press was in any way recognised ; in fact, the dealers and collectors knew of none such, and it was only during the last twenty years that an almost unknown engraving reached my hands upon which he was designated as the philosopher and printer ; further, of all the medals struck in his honour, and they are numerous, not one even deigns to name him as a printer : a title of which Franklin himself was proud to his dying day. Surely an interesting and entertaining volume might usefully be written upon him as a printer, leaving out all consideration of the patriotic and scientific sides of his character ; for he was on terms of *intimacy* with all the great and learned printers of his day, and numerous autograph letters from one printer to another still exist, offering a very attractive field for biography. The cleverness and resources exhibited by Franklin 1234567890

6-point.

8-point : leaded, 1½-point. 6-point : leaded, 2-point.

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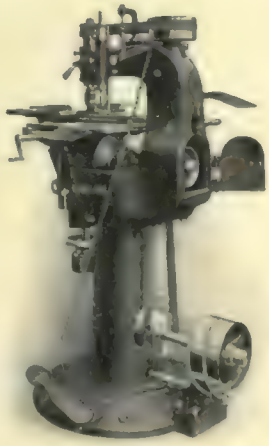
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NUMEROUS philosophic and scientific hypotheses regarding the comparative higher density betwixt ether and platinum are manifestly interpreted through wider observations taken 7890

24-POINT OLD ROMAN ITALIC.

OBSERVING in the brief history of marvels the astonishing tales concerning sorcery and magic with the evidences or assurances demonstrating and confirming the doubtful accuracy of such remarkable reading was again altogether and unhesitatingly excluded for precisely how far efforts attributed to credulity do indirectly control 1345

18-POINT (LARGE FACE) OLD ROMAN ITALIC

ALTHOUGH the derivations or prosecutions to these numerous ends were both in theory and practice undoubtedly erroneous several professors themselves have indeed sought to veil over with enigmatical writings and referring themselves to auricular traditions and various other devices to save the reputation of impostures; also for such overmuch credit that hath been permitted to authors in sciences in fashioning them as dictators, that their words may continue and not consuls in the tendering of counsel inasmuch that the peculiar damage sustained 6789

18-POINT OLD ROMAN ITALIC

GRANTED that a short history of learning containing the originals and relics of perception with traditions and occasions, with various events also concerning education throughout the past centuries of the world one may safely affirm to be wanting, the value of which work is desired not for the satisfaction absolutely and solely of students of learning, but particularly for serious purposes believing that in an administration of knowledge it will make the learned wise. Continuing we discover that historical nature is of three kinds briefly described as creatures, marvels and arts. We recognise the first is extant, and undoubtedly in excellent perfection; the latter two are handled so unprofitably and weakly as constrains one to characterise them as incomplete, moreover no sufficient or competent collection of the works of nature which 1234567890

14-POINT OLD ROMAN ITALIC

RETURNING, however, many ornaments and flowers in type continued to occupy considerable space in the early specimen sheets of the founders, but in taking a limited examination of that somewhat remarkable period when printers were exclusively their own letterfounders, we shall attempt to demonstrate as concisely as possible any additional information which must be regarded not only as the works of our earliest printers but rather as the specimen sheets of several primitive typefounders. Numerous chroniclers are undoubtedly misleading when they single out isolated names as if these only had been solely concerned in the skilful development of the useful art of letter-cutting and founding although it is nevertheless perfectly true that these names were the most distinguished, while it is absolutely necessary to remember the remarkable circumstances under which the numerous 1234567890

SERIOUS DIFFICULTIES OVERCOME.

DOUBTLESS, in regard to various types cast in the historic clay moulds of the earlier schools, that to overcome many difficulties incident to irregular heights to paper, uneven bodies, and loose locking up, the expedient may possibly have been tried of say perforating the types and threading a wire through each line, to hold the intractable letters in their place, but, however, this is simply conjecture, for whether such types existed or not, none of them have survived to the present day; it seems almost beyond credit that any such rude experiment ever resulted in the production of a work like before stated, though it is true that writers have maintained that it undoubtedly was so; Fournier, a practical typefounder, insists upon it from the fact that the letters differ widely among themselves 1234567890

12-point.

MATRICES HARMONIOUSLY JUSTIFIED.

BEARING in mind the remarkable difficulties, the early typographers apparently mastered the art of justifying matrices, which is extraordinarily demonstrated in the earliest printed works by the regularity of the series of types, for if anything could be considered evidence that these types were produced from matrices in moulds, this feature is conclusive. Moreover, the matrices must have been harmoniously justified and the mould finished with almost mathematical accuracy, which left extremely little for accomplishment in the matter of improvement to the future generation of typefounders who might possibly come after them. Respecting the mould we have but little more material for conjecture than with regard to the early punches and matrices. The vast importance of absolute squareness in the body and height of type would demand an appliance of even greater precision than the uncertain hollowed cube of sand or clay; also the heat of the lead would point to the adoption of a harder metal, possibly iron or steel; while the varying widths of the sunk letters 1234567890

11-point.

12-point : leaded 1½-point. 11-point : leaded 1½-point.

DISTINGUISHED HISTORIAN'S RESEARCHES.

RETURNING to survey those periods of Typography when printers were reasonably assumed to have been their own founders, we may carefully and concisely gather together any further information which would throw greater light on numerous methods of letterfounding, leaving it to the historian of printing to suitably describe the productions which must be regarded, not only as the works of our earliest printers, but more especially as the foremost specimen books of our earliest type founders; moreover, our numerous chroniclers are, as we conceive, misleading, when they single out half a dozen names from the numerous printers as if they only had been concerned in the remarkable development of the art of letter cutting and founding. It is true that these names are possibly the most distinguished; but it is also necessary to bear in mind that nevertheless, the most obscure printer of these early days, unless he managed to purchase his founts from abroad, or perhaps obtained the reversion of the worn types of another printer, probably cast his letter in his own moulds and from his own matrices; for respecting many of the early printers, our authentic information 1234567890

10-point.

FUNDAMENTAL PRINCIPLES NOW RECOGNISED.

GRANTING that the fundamental principle of typography is in the mobility of the type, we will omit, as being beyond the scope of exhaustive enquiry, those xylographic works which preceded typography. Passing on rapidly in review the alleged stepping stones between the two arts, we most certainly fail to see by the use of movable wooden perforated types anything to justify the conclusion that the earliest printer printed books by these means. Such types may have been cut experimentally, but the practical difficulty of cutting them square enough to be composed in a forme, and of producing a work of the size and character of the "Speculum" is undoubtedly fatal to their claims. However, nothing astonishes one more upon closely examining many of these earliest printed works than the wonderful regularity of the type in its body, height, and line; and if anything could be considered evidence that these types were produced from matrices in moulds, and not by the rude method of casting from matrices which, as at the present day, combined body and face in the same moulding, this feature alone is conclusive. We might go further, and assert that not only must the matrices have been harmoniously justified, but also the mould employed, whatever its form, must have had its adjustable parts finished with a near approach to mathematical accuracy, which left extremely little to be accomplished in the way of improvement. 1234567890

9-point.

10-point : leaded 2-point 9-point : leaded 1½-point

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CERTAINLY no modern controversy has aroused such interest, and at the same time such bitterness in its solution, as the effort to get satisfactory proof as to by whom was found out the useful art of printing books; but, moreover, the dust of battle has added to, rather than diminished, the clouds which envelope the problem, and we are tempted to seek refuge in agnosticism which almost openly refuses to believe that printing ever had an inventor. It would be altogether unprofitable to encumber an investigation which relates to the types and typemaking of the fifteenth century by any attempt to discuss the vexed question of the invention of the Art, but the man who invented Typography was possibly the man who invented movable type, and where the one is found we have also found the other; at present it is possible to avail ourselves of evidence that exists as to the nature of the types he and his successors used. No question has aroused greater interest, and excited keener discussion in the history of printing than that of the use of movable wooden types as a first stage in the passage from xylography to typography; for those who write on the affirmative side of the question profess to see in the early works, as well as in the historical statements that are handed down by the old authorities, the clearest evidence that wooden types were used and that several of the most famous works of the earliest printers were produced by their means. However, we may now believe that certain of the early printers, uninitiated into the mystery of the punch, may have tried to cut themselves wooden letters, which when they were untractable under the press, they perforated and strung together in lines; but it is also beyond credit that any such rude experiment ever resulted in the production 1234567890

8-point.

EXTRAORDINARY DISCOVERY OF TYPOGRAPHICAL ANTIQUITIES.

HOWEVER, turning again from type casting appliances to the types themselves, we are enabled, thanks to numerous recent discoveries to form a good idea as to their peculiarities. We have previously mentioned that, with reference to the traditional perforated wooden types seen by certain old writers, if all these were the genuine relics they professed to be, they were model types which were used for forming moulds upon or for impressing into matrices of moist clay or soft lead. We have also considered it possible in regard to types cast in the primitive sand or clay moulds of the rude schools, that to overcome the difficulties incident to irregular height to paper, uneven bodies, and loose locking up, the expedient may have been tried of perforating the types and passing a thread or wire through each line, to hold the intractable letters in their place, but this, again, is simply conjecture, and whether such types existed or not none of them have survived to our day, for their possessors as they somewhat slowly discovered the secret of the punch, matrix, and mould, would show little veneration, we imagine, for these clumsy relics of their ignorance, and value them only as old lead, to be remelted and recast by a newer and better method But though no relic of these early cast types remain, we are happily not without means for forming a judgment respecting some of the earliest types of the more finished school of printers. In the bed of the river Saone, near Lyons, opposite the site of one of the remarkable fifteenth century printing houses of that city a number of old types were discovered which there seems every reason to believe belonged once to one of those renowned presses and were used by the early printers of Lyons. They came into the possession of M. Claudin of Paris, the distinguished typographical antiquary, who after careful examination and inquiry, has satisfied himself as to their value and antiquity as genuine relics of the infancy of the art of printing. It has been our excellent fortune by the kindness of M. Claudin, to have an opportunity of inspecting these relics. The metal used is lead, slightly alloyed with some harder substance, which in the case of a few of the types seem to be iron. There is little doubt they were all cast in a mould. The chief point which strikes the observer is the variety in the "height to paper" of the different 1234567890

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MOREOVER, AS IT IS NECESSARY TO possess learning, honour, and virtue, to gain the esteem and admiration of mankind, so politeness and excellent breeding are equally necessary to render us agreeable in conversation and also in common life. Great talents are much above the generality of the world, who neither possess them themselves, nor are competent judges of them in others; but all are judges of the lesser talents, such as civility, affability, and also an agreeable address and manner because they feel the good effects of them, as making society easy and also

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WITHOUT ATTENTION NOTHING IS TO be done; want of attention is either folly or madness. Also quick and unobserved observation is of infinite advantage in life, and is only to be acquired with care while on the contrary, what is called absence, which is also a thoughtlessness and want of attention about what is doing, makes a man undoubtedly so like the

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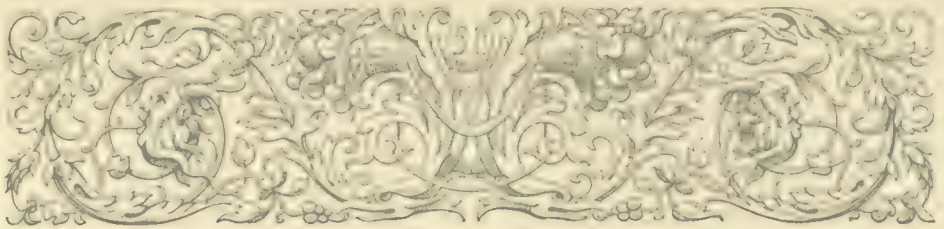


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OTHING was allowed to alter this determined action which now secured to himself the convenient domains and splendid mansion for placing all the numerous treasures gathered during many foreign journeys 6243



HROUGH much influence he gained important rights connecting his grounds with the coach road in the neighbourhood



Walpole now informed many suburban friends that having secured the treasure house conveniently situated for inspection he would be gratified to show curiosities which would surprise 784



ESIDING during the autumn at his mansion he arranged the objects displayed in his large collection and classified the residue of his different exploits, including rare books and scarce prints, choice paintings, ancient armour, coins and curiosities. ¶ Though with reluctance he had resigned the political world, he experienced an unbounded enthusiasm with greater pleasure in the attention devoted to these treasures 6428

EDITORIAL work amidst his manuscripts and books contributed many pleasant moments when writing the memoirs of past collegiate days and compiling delightful reminiscences of statesmen he had entertained during the many years of his active parliamentary life ¶ Walpole now fitted up a printing office in an untenanted cottage on his estate and engaged the services of a prominent printer for producing new editions of several publications issued and the step from collecting valuable books to making them he found very absorbing and consequently 24580

MERITORIOUS literary efforts supplied recreation during most of his leisure hours at command being desirous of becoming the publisher of characteristic works completed and others to be produced as circumstances permitted. ¶ No motive of augmenting his income prompted him to adopt this course for great expenditure was necessary to issue enlarged editions of books pleasing his fancy Printing with splendid letters cut by Caslon which during the preceding eighteen years had been widely introduced and recognised he published many beautiful classical works ¶ These productions being most excellently printed and improved, astonished several of the librarians of that period in this country and abroad, though subsequently his private press was destined to receive greater 2468

DISTINGUISHED persons frequently visited his printing establishment when it was completely stocked for working and after allowance has been made for any exaggerated statement it is conclusive that many hundred pounds had been lavished on its equipment including the purchase of the most perfect oak hand press of the period and many characteristic types to distinguish his productions by typographic excellence ¶ Walpole decided that the Strawberry Hill Press should be the name of his printing-house, and to still further identify its publications with his residence he had a plate engraved and ornamented with a border from which a coat-of-arms depended, whilst a scroll bearing the motto *Fari qua Sentiat* was intertwined and this plate with others of various dimensions was printed on his publications. ¶ The owner's original intention was to commence his editorial work with a fresh translation of Hentzner's account of his travels and experiences during the year 1624, but obtaining advice from a publisher he altered his determination and proceeded with the manuscripts of biographical memoirs which for several years had been prepared

COMPREHENSIVE editions of various classical works with improved typography and presswork engrossed the attention of his printer, and proved undoubtedly that he had obtained the services of an experienced workman for the various volumes intended to grace the bookshelves of literary men HORACE WALPOLE spent many weeks each year on the Continent and during that time he wrote Historic Doubts which established his reputation as an author, having an extensive circulation of quite eight hundred copies for the first edition. ¶ The Gothic Castle situated near his country mansion, with its collection of pictures, armour and many curiosities, had become celebrated as one of the show places in England, and he declared that he shuddered when the gate bell rang, so numerous were the sightseers, and on very many occasions he was tempted to refuse them admission; but instead of taking this course he erected a cottage near the mansion and fled precipitately when the large number of visitors threatened his studious retirement Moreover, the printing office was extremely interesting to those who journeyed to Strawberry Hill, the process of producing pamphlets and large publications being explained to their complete satisfaction For nearly three years remarkable attention was bestowed on a work which eventually raised a storm of criticism concerning its veracity several influential members of the Society of Antiquaries objecting to its further issue, withdrawing from the society and leaving history to settle the question. ¶ The press was now in great danger of coming to a standstill, not through any shortcomings of the printer engaged but because certain *manuscripts* required revising before they could be proceeded with; in the meantime Walpole prepared a booklet consisting of twenty-five pages, and requested his fellow antiquaries to examine their stores for anything historic or curious to be 12345

PROGRESSIVE SCIENTIFIC RESEARCH

MODERN research during the past twenty or thirty years, by a constant accumulating mass of evidence, has unmistakably driven the greatest thinkers and physicists to search for a still fuller understanding of the enigmas of the material universe; for showing how gradually, in fact, almost imperceptibly, the idea has steadily changed concerning the ether may be observed by referring to any scientific treatise or text-book of about fifty or sixty years ago, for if mentioned there it is simply in terms of doubt and uncertainty. Newton had postulated its existence in space, and Descartes had imagined it as some unknown substance and gaseous combination occupying the vast voids of space beyond this material world, but whose properties and qualities no mortal ever hoped to discover. ¶ Modern science now sees everywhere its hand, for the light which reaches us is a strong vibration of it, the electric current is probably a strain, and wireless telegraphy signals are transmitted by waves of the same inscrutable ether. Gravitation, that force much swifter than light, omnipresent, all-pervading, which controls the movements of the universe and fixes the place of sun and planets is etheric; also matter itself is suspected by the daring inquirer to be composed of electrons, which are particles of it, and we ourselves may be only vibrations of the same substance; it is everywhere, and to its strains the phenomena of life and existence have been reduced by modern thought. ¶ Sir Oliver Lodge attracted great attention by putting forward another hypothesis, related in some degree, in the *Philosophical Magazine*, starting with the view provisionally accepted by scientists and supported by substantial evidence, that all matter is composed of electrons or infinitesimal configurations of the ether moving about freely and also endowed with some definite embodiment, though transparent and 234567

Leaded, 3-point.

COMPREHENSIVE SCIENTIFIC INFORMATION

EMINENT scientists state that extraordinary effects would undoubtedly be produced if human eyesight had many million times its power, for we should observe in a lump of platinum a space closely packed with atoms of the size of footballs, and could we again magnify these to the size of a house the result would certainly be most astonishing, emptiness instead of solid substance; in each atom some thousands or tens of thousands of electrons would be whirling round with inconceivably rapid movement, which, holding the empty space like a garrison, would prevent all intruders; but the strangest feature of the atom would be its emptiness, for if compressed into the smallest possible space, packed together as closely as can be conceived, the electrons or corpuscles would occupy only one ten-thousand-millionth part of the platinum. ¶ The rest of the seemingly solid and homogeneous body would be clear of all visible substance, unsubstantial as space through which the heavenly bodies move appears to our existing senses. From this it should further follow that the density of the ether will be at least ten thousand million times that of the platinum which its particles form when arranged in a certain way; instead of being incredibly tenuous, the substance which fills space may be denser far than platinum, which is one of the heaviest and most solid substances that exist; again, there are other arguments concerned with the abstruse mathematics of electricity, for the density of the ether would be of an electro-magnetic nature, and would not be felt mechanically, because it cannot be moved by mechanical means: the theory that Professor Reynolds put before the scientific world quite recently was indeed very similar to this opinion in many particulars. ¶ This theory had the rare merit of giving an intelligible account of gravitation, the force which has as yet eluded scientific explanation, but on account of the immense paradoxes in its reasoning it did not find general acceptance, yet towards it the world is still moving, but as for the paradoxes it is well to remember that the evidence of the senses should be distrusted at every point; the senses would tell us that the world is flat, and that the sun revolves around the earth; for no progress in science was possible till men got away from the senses and tested their verdicts by reason; so that it does not disprove the theory of the ether or render absurd the *present explanation* of substance and matter if the table which we touch appears to the senses to be solid material, whereas the ether appears to be something the reverse of all that is implied in solidity and density; but another twenty years of investigation may yield far more fruitful results, and by unlocking the terrific forces centred in nature may enable mankind to attain the ideal of etheric navigation which eminent scientists 23456

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REMARKABLE TYPOGRAPHICAL ANTIQUITIES

WITHIN the last twenty or thirty years very greatly increased attention has been paid to the study of typographical antiquities; up to that time a large number of books undoubtedly existed dealing with numerous phases of the early history of the art, but they were characterised by remarkable looseness of statement and extreme hardihood of assertion in very many instances; also we have seen publications that professed to claim originality produce matter for their readers which was only transposed from superseded sources, and that ignored entirely the results of recent investigation and latest research. The question may possibly be asked whether antiquities are worth their search, troubling about the old things of the past, when there are much better things in existence in the present, and will be in the future? ¶ We will not deny the statement that we, living in the present century, are in many respects in advance of, although we come after, our craftsmen of the eighteenth century; but there are great practical and utilitarian reasons for not ignoring the *achievements* of our ancestors, for the study of ancient books merely as old books would appear to be a pursuit the very reverse of remunerative, and perhaps the reverse of attractive; but we will take a case for illustration, which occurs frequently. There is an old worn and soiled volume exposed for sale outside a bookseller's window which is passed over by many who are in search of a perfect binding and clean pages, the type in this book being dark and close together, and the binding worse than 23456

11-point.

REMARKABLE TYPOGRAPHICAL ANTIQUITIES

OBVIOUSLY, another day, this particular volume suddenly attracts the attention of one who now remembers seeing an advertisement for this same work, and he examines the title-page, notes if there is an imprint or a device, runs his fingers carelessly through the leaves, without appearing to make much of the article, throws down a shilling, and places the book in his pocket. When he has arrived at home his whole attitude towards his recently acquired possession will have very considerably changed; almost tremblingly and with an affectionate hold as that of a child, he takes up the book, carefully scrutinises the date of publication, the name of the publisher, and then, with a consuming anxiety, collates the leaves to see that none are missing. ¶ He knows, from his extended study of books, that he has secured something good, and probably goes to one of the booksellers, offers his volume for ten pounds, secures the amount, and the work appears in the new bookseller's catalogue for half as much again, perhaps falling into the hands of a collector, at the dispersion of whose library by auction it will realise three or four times as much: this may appear a somewhat far-fetched story, but similar cases are occurring daily. About nineteen or twenty years ago, an old cottager went to the bookseller of a cathedral city and sold him for a small amount an odd lot of old volumes, among which was a copy of *Caxton's Statutes;* the bookseller thought it was probably an old document or manuscript book, and offered it for sale at two shillings and sixpence; it did not sell for a considerable time, but one day a gentleman who knew something about old books became the purchaser of it; that volume is now probably worth more than twelve 135790

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DISTINGUISHED NINETEENTH CENTURY PRODUCTIONS

DURING the early part of the nineteenth century an ancient hall near Gainsborough was being repaired, and the library was overhauled too; the sapient individual who had the latter work in hand thought it advisable to throw out all old, dirty-looking, unbound books, and they were disposed of in a very summary fashion, for rapidly a heap of them was made up and destroyed, with the exception of a few which the gardener took home; among them was a book printed at the end of the fourteenth or at the beginning of the fifteenth century. In the course of time the gardener died, and his son made a further wide clearance among the rubbish, but spared that particular volume, and kept it on a shelf in his home, where it remained unnoticed for many years; eventually, when a pedlar came along, he was offered a bundle of old books, including this volume, for ninepence, which he carried to the next market town and sold to a tradesman for three shillings, the pedlar thinking he had secured a good price. ¶ The tradesman noticed one book, entitled, 'Typography' which had some very singular pictures in it, placed it on one side, and when next visiting his town stationer showed him the volume, and offered it for sale at one guinea. The stationer put the book in his window, but did not feel disposed to pay a guinea for it until an author in the neighbourhood bid five pounds for it, and then the stationer paid the tradesman the amount; however, the stationer afterwards showed the volume to a book dealer of some experience, who gave him seven guineas for it, and no doubt he thought he had secured a magnificent price for it. ¶ The book dealer took it away to the metropolis and then showed it to a celebrated collector, who gave him seventy pounds for it. When that celebrated collector died this volume, among the other valuable contents of the *Grenville Library*, was presented to the British Museum. It will never be sold again, but if now put up to auction it would be worth probably quite one thousand pounds. The reader may say that he is not a book-hunter, and has no desire to become one; also that he is a printer, and intends to stick to his calling; also, that he cannot see what all this has to do with printers. Well, it affects them much, every way, for one can scarcely have failed to notice the recent revival of old-style printing, as shown in the productions of the best publishing houses; moreover, this kind of work is appreciated and paid for, and there will be greater demand for it day by day, and the printer will be wise to meet the demand for such work 12345678

8-point.

DISTINGUISHED NINETEENTH CENTURY DESIGNS AND PRODUCTIONS

NUMEROUS badges of Orders were originally of gold, enamelled with designs in what are known in heraldry as proper colours. In the case, however, of a Sovereign who is the head of all Orders of his own country, badges and stars were jewelled; but later on this fashion spread to less eminent knights, and not merely the members of royalty but many great noblemen and eminent men are the owners of unique jewelled badges, but these and the collars of chivalry are upon the decease of a knight given up to the Grand Master, and where the jewel is of very great value or of historical interest it is courteously returned to the family; however, among the monarchs in the world who bestow decorations, the King of England holds pride of place and of number, for he has nearly a hundred decorations, many of which are of surprising beauty, and exquisite examples of the goldsmith's and enameller's arts, while the others, being set with some of the finest of matched stones, are of immense value. When the king is travelling abroad, the necessity of carrying in his baggage the orders of the various countries through which he will pass constitutes a considerable responsibility; for where the king has arranged to meet representatives of foreign countries the orders are duly set out in an apartment adjoining the reception room, and are changed before the entrance of the different guests: etiquette, however, permits the king to retain in every instance the great orders of his own kingdom, merely adding to them the collar or badge of the foreign ones; at the same time, when at his own Court, the king does not wear any foreign orders, excepting only on such occasions as state visits from other sovereigns or from a special mission sent by an *important monarch* whom his Majesty particularly wishes to honour. ¶ The most important is that of the Garter, the most ancient splendid, and enviable decoration, for the velvet Garter of blue velvet, edged and buckled with gold and bearing the famous motto, is the badge commemorating the quaint old story; again, the order of the Thistle also furnishes the king with a very beautiful badge, the twelve points being thickly jewelled and the figure in the centre of the star being enamelled. The star of the order of another decoration is one blaze of diamonds, the cross being in rubies and the trefoil in emeralds. In contrast to these gorgeous decorations is that of the principal foreign order, that of Malta, and although this possession has long since ceased to be a separate state, this ancient and interesting order of chivalry is conferred by the king: the badge is a small Maltese cross of white enamel hung from black ribbon; moreover, the famous Golden Fleece ranks next in knightly precedence, but for intrinsic value it has to give place to that most magnificent badge of the order instituted by Peter the Great: the king's badge of this order is wonderfully enamelled in red and blue; in the centre is a figure; the rest of the order, which is of considerable size, being set with diamonds of the first water, worth many thousands of pounds, a double-headed eagle surmounting the jewel, which is among the most valuable possessions of the king. The most exclusive order, a foreign one, is said to be confined to princes of royal blood, and no other orders are permitted to be worn with it, unless the knight previously receives the permission of his sovereign, and is also the possessor of another important order. ¶ This marvellous collection of jewels, ribbons, collars, and medals is perpetually being augmented, and only quite recently a new mark of distinction has been instituted, distinctly democratic in its character, as fits the times we live in, for not a single royalty belongs to it, for it is limited to those whose works and deeds have won for them a sure place in the world's social, artistic, and economic history; at first the number of members was limited 1234567890

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REVIOUS manuscript scribes however undoubtedly did absolutely desire alleviation from much continued handwriting 725



ESPECTING their matrices and moulds so little remains within this world of conjecture although surprising care and exactitude must have certainly and constantly been necessary from 642

ALTHOUGH the subjects are three in measure which have had greater information and possibly union with the imagination of man than with his reason, yet astrology, natural magic and alchemy are distinct subjects, nevertheless, in which the possible ends are more combined 248



URNING speedily from the primitive method of ancient schools we henceforth must take into wise consideration the results of a maturer age. ¶ Research has pointed out that the valuable secrets of punch, matrix and movable mould appear to have been known to the early founder and although the machines were manufactured of 784

DOUBTLESS, humanity peculiarly consisteth of the parts whereof man also consisteth: that is, cognition which collectively honours mind and body. ¶ Before we bestow therefore, it is certainly better to constitute, for wise consideration of humanity and its remarkable tendency to be emancipate and made a knowledge by itself, not so particularly in regard of those pleasant and graceful discourses which, while desiring to interpret the dignity of mankind and 1357

THEREFORE, in conclusion I contend that the sciences themselves which have had far wider intelligence and confederacy with the imagination of man than with his reason are astrology, natural magic and alchemy; which sciences the ends or pretences are exalted. ¶ Astrology feigns to discover that correspondence or concatenation which is between the superior globe and the inferior; natural magic pretendeth to summon and also reduce natural philosophy from variety of surmises to the magnitude of works and alchemy also pretendeth to make separation of the unlike parts of bodies which in mixtures of natures are also incorporate; and such derivations 2543

MOREOVER, if judgment transmits any particular weight, the purpose of history mechanical is peculiarly the most radical and fundamental toward natural philosophy; such, moreover, as shall not vanish in the vapour of subtle, sublime or delectable speculation, but such as shall be operative to the endowment and benefit of the life of man; however, it will peculiarly minister and suggest for the present several remarkable practices in all trades, by a connection and also the transferring of the observation of the utility of one peculiar art to that of another, when the experiences of many mysteries shall fall under the consideration of one man's mind; however it will unquestionably give a truer illumination concerning causes and axioms than has been hitherto attained. For as a man's disposition is never really known until he is crossed, so the passages and variations of nature cannot really appear so fully in the liberty of nature as in the trials and numerous vexations of artistic 62803

HISTORY is civil, ecclesiastical, and literary; the first two I accept as extant, the third as deficient; for no man hath yet propounded to himself the general state of learning to be described and represented from age to age as so many have treated the state, civil and ecclesiastical; for without which the history of the world seemeth to me to be as the statute of Polyphemus with his eye missing, that part being wanted which doth so clearly show the spirit and life of the person; moreover, I am not altogether ignorant that in particular sciences, as of the jurisconsults, mathematicians, rhetoricians, philosophers, there are, however, set down some small memorials of the schools, authors, and books; and so likewise some barren relations touching the invention of arts or usages. ¶ However, an account of learning, containing the antiquities and originals of knowledges and their sects, their inventions, traditions, diverse administrations and managings flourishings, oppositions, decays, depressions, oblivions, with the causes and occasions of them, and other special events concerning learning, throughout the ages of the world, I may now state to be wanting; the *particular* value of which work I do not so much design for curiosity or satisfaction of those that are the lovers of learning, but chiefly for a more serious and grave purpose, that it will make the learned wise in the administration of learning. Again, the history of Nature is of three sorts: history of creatures, marvels, and arts. The first of these undoubtedly is extant, and that in good perfection; the remaining two are handled so unprofitably without 4680

DEMOCRITUS, EUCLIDES, ARCHIMEDES.

MOREOVER, the sciences themselves, which have had deep intelligence and confederacy with the imagination of man than with his reason are three in number: astrology, natural magic, and alchemy; of which sciences, nevertheless, the ends or pretences are noble. For astrology pretendeth to discover that correspondence or concatenation which is also between the superior globe and the inferior; natural magic pretendeth to call and reduce natural philosophy from variety of speculations to the magnitude of works; and alchemy also pretendeth to make separation of the unlike parts of bodies which in mixtures of natures are incorporate. Moreover the derivations and prosecutions to these ends, both in the many theories and in several practices, are full of error and vanity which the great professors themselves have sought to slightly veil over and conceal by enigmatical writings, and referring themselves to auricular traditions and such other devices, to save the credit of impostures. ¶ As for the overmuch credit that hath been given to authors in sciences, in making them dictators, that their words should stand, and not consuls, to give advice; the damage is great *that sciences* have received thereby, as the principal cause that hath kept them low at a stay without growth or advancement: for hence it hath come that in arts mechanical the first deviser comes shortest, and time addeth and perfecteth; while in sciences the first author goeth furthest, and time leeseth and corrupteth; so moreover we also see artillery, sailing, printing, and the like were badly led at the first, and in due time accommodated and refined; but contrariwise, the philosophies and sciences of remarkable men, of most vigour at first, and by time degenerate 123456

Leaded, 3-point.

KNOWLEDGE CONCERNING THE SYMPATHIES.

HOWEVER, with this reservation, we return to human philosophy or humanity, which contains two main parts, the one considereth man segregate or distributively, the other as congregate or in society; therefore human philosophy is either simple and particular, or conjugate and civil. Humanity particular consisteth of the same parts whereof man consisteth that is mainly of knowledges which respect the body, and of knowledges that respect the mind. But before we distribute so far, it is perhaps good to constitute; for I must take the consideration in general, and at large, of human nature to be fit to be emancipate and made a knowledge by itself, not so much in regard of those delightful and beautiful discourses which have been made of the dignity of man, of his miseries, of his state and life and the like adjunct of his common and undivided nature; but especially in regard of the knowledge concerning the sympathies and concordances between the mind and body, which being mixed cannot necessarily be correctly assigned to the sciences of either. This knowledge hath clearly two branches: for as all leagues and amities consist of mutual intelligence and mutual offices, so this league of mind and body hath also these two parts: how the one discloseth the other, and how the one worketh upon the other; discovery and impression. The former of these hath begotten two arts, both of prediction or prenotion; inasmuch as the one is honoured with the inquiry of Aristotle, the other of Hippocrates, and although they have been used to be coupled with *superstitious* and fantastical arts, yet being cleansed and restored to their true state, they have both of them a secure foundation in Nature, and moreover a profitable use in life: the first is physiognomy which undoubtedly reveals the disposition of the mind by the lineaments of the body; the second is the exposition of natural dreams which reveals the state of the body by the imagination of the mind. In the former of these I note a deficience: for Aristotle hath very ingeniously and diligently handled the factures of the body, but not the gestures of the body, which are no less comprehensible by art, and of much wider use and advantage; for the lineaments of the body do disclose the disposition and inclination of the mind in general; but the motions of the countenance and parts do not only so, but do further disclose the present humour and state of the mind and will. The latter branch, dealing with impression, hath not been collected into art, but hath been handled dispersedly; and it 249387

MATHEMATICIANS, RHETORICIANS, AND PHILOSOPHERS.

RETURNING, however, I find history is natural, ecclesiastical, and literary ; the first two I allow as extant, the third I note as deficient ; for certainly man hath not propounded to himself the state of learning to be described and represented from the beginning as many as have treated the state, civil and ecclesiastical without even which the history of the world seemeth to me to be as the statue of Polyphemus with his eye out, that valuable part being wanted which doth most clearly show the spirit and life of the person ; moreover I am not altogether ignorant that in many particular sciences, as of jurisconsults, mathematicians, rhetoricians, philosophers, and others, there are actually set down simple memorials of the schools, authors, and books and so likewise some barren relations touching the invention of arts or usages. Therefore a just story of learning, containing many antiquities and originals of knowledges and also their sects, their inventions, traditions, diverse administrations and managings, flourishings, oppositions, depressions, oblivions, removes, with the causes and also occasions of them, and all other special events concerning learning, throughout the ages of the world, I may truly affirm to be wanting ; the special value of which work I do not so much design for curiosity and satisfaction of those that are the lovers of learning, but chiefly for a more serious and grave purpose, that it will make learned men wise in the use and administration of learning. ¶ History of Nature is of three sorts, that is history of creatures, marvels, and arts. The first of these undoubtedly is extant, and that in excellent perfection ; the two latter are handled so weakly and unprofitably as I am constrained to note them as deficient ; for I find no sufficient or competent collection of the works of Nature which have a digression and deflexion from the ordinary course of generations, productions, and motions ; whether they be singularities of place and region, or the remarkable events of time and chance, or the effects of yet unknown properties, or the instances of exception to general kinds. It is also true I find a number of books of fabulous *experiments* and secrets, and frivolous impostures for pleasure and strangeness ; but a substantial and severe collection of the heteroclites or irregulars of Nature, well examined and fully described, I find not, specially not with due rejection of fables and popular errors ; for as things now are if an untruth in Nature be once on foot, what by reason of the neglect of examination and countenance of antiquity, and what by sound reason of the use of the opinion in similitudes and ornaments of speech, it is but rarely called down. Neither am I of the opinion in this history of marvels that superstitious narrations of sorceries, witchcrafts, dreams, divinations, and the like, where there is an assurance and clear evidence of the fact, be altogether excluded ; for it is not yet known in what cases and how far effects attributed to superstition do participate of natural causes ; and, therefore, the practice of such things is to be condemned, yet, however, from the speculation and consideration of them light may nevertheless be taken, not only for the discerning of offences, but for the further disclosing of nature ; moreover, these narrations which have mixture with superstition, be sorted by themselves, and in no wise to be mingled with the narrations which are merely and sincerely natural ; for the history of nature, wrought or mechanical, I find some collections made of agriculture, and likewise of manual arts ; but commonly with a rejection of experiments familiar ; for 123456789

Leaded, 1½-point.

MATHEMATICS DEMONSTRATED WITH SUFFICIENT PERSPICUITY.

DOUBTLESS, this must be a rule, that all partitions of knowledges be accepted rather for lines and veins than for sections and separations; and moreover that the continuance and entireness of knowledge be preserved. For the contrary hereof hath actually made particular sciences to become barren, shallow, and erroneous, while they have not been nourished and maintained from the common fountain. So we see Cicero, the orator, complained of Socrates and his school, that he was the first that separated philosophy and rhetoric; whereupon rhetoric became an empty and verbal art. So we see also that the science of medicine if it be destituted and forsaken by natural philosophy, it is not much better than an empirical practice. With this reservation, therefore, we now proceed to human philosophy or humanity, which hath two parts: the one considereth man segregate or distributively, the other congregate or in society; so as human philosophy is either simple and particular, or shall we say, conjugate and civil. Humanity singularly consisteth of the same parts whereof man consisteth that is, of knowledges which respect the body, and of knowledges that respect the mind. But before we distribute so far, it is good to constitute. For I do take the consideration in general, and at large of human nature to be fit to be emancipate and made a knowledge by itself, not so much in regard of those delightful and elegant discourses which have been made of the dignity of man, of his miseries of his state and life, and the like adjunct of his common and undivided nature; but chiefly in regard of the knowledge concerning the sympathies and *concordances* between the mind and body, which being mixed cannot be properly assigned to the science of either. ¶ This knowledge hath also two branches: for as all leagues and amities consist of mutual intelligence and mutual offices, so therefore this league of mind and body hath these two parts: how the one discloseth the other; discovery and impression. The former of these hath begotten two arts, both of prediction or prenotion; whereof the one is honoured with the inquiry of Aristotle, and the other of Hippocrates; and although they have of late time been used to be coupled with superstitious and fastastical arts, yet being purged 2136457

8-point.

EXPERIMENTAL, PHILOSOPHICAL, MAGICAL AND NATURAL PHILOSOPHY.

MOREOVER, we now arrive to that knowledge whereunto the oracle directeth us, which is the knowledge of ourselves. This knowledge as it is the end and term of natural philosophy in the intention of man, so it is but a portion of natural philosophy in the continent of Nature. And generally let this be a rule, that all partitions of knowledges be accepted mainly for lines and veins than for sections and separations; and that the continuance and entireness of knowledge be preserved. For the contrary hereof hath made the particular sciences to become barren, shallow, and erroneous, while they have not been nourished and maintained from the common fountain. So we see Cicero, the orator, complained of Socrates and his school, that he was the first that separated philosophy and rhetoric whereupon rhetoric became an empty and verbal art. So we may again see that the opinion of Copernicus, touching the rotation of the earth, which astronomy itself cannot correct, because it is not repugnant to any of the phenomena though natural philosophy may correct. So we see also that the science of medicine if it be destituted and forsaken by natural philosophy, it is not much better than an empirical practice. With this reservation, therefore, we proceed to human philosophy or humanity, which hath two parts: the one considereth man segregate or distributively, the other congregate or in society; so as human philosophy is naturally simple and particular, or conjugate and civil. Humanity particularly consisteth of the same parts whereof man consisteth: that is, of knowledges which respect the body, and of knowledges that respect the mind. But before we distribute so far, it is equally well to constitute. For I do take the consideration in general, and at large, of human nature to be fit to be *emancipate* and made a knowledge by itself, not so particularly in regard of those delightful and elegant discourses which have been made of the dignity of man, of his miseries, of his state and life, and the like adjunct of his common and undivided nature; but chiefly in regard of the knowledge concerning the sympathies and concordances between the mind and body, which being mixed cannot be properly assigned to the sciences of either. ¶ This knowledge hath two chief branches: for as all leagues and amities consist of mutual intelligence and mutual offices, so this league of mind and body hath these two parts: how the one discloseth the other, and how the one worketh upon the other; discovery and impression. The former of these hath begotten two arts, both of prediction or prenotion; whereof the one is honoured with the inquiry of Aristotle, and the other of Hippocrates; and although they have of late time been used to be coupled with superstitious and fantastical arts, yet being purged and restored to their true state, they have both of them a secure foundation in nature, and also a profitable use in life: the first is physiognomy, which reveals the disposition of the mind by the lineaments of the body; the second is the exposition of natural dreams, which reveals the state of the body by imaginations 123456789

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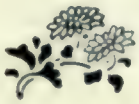
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STATE RESTRICTIONS AND TYPEFOUNDING ADVANCEMENT

Such is a hasty and very cursory review of the various laws which from time to time have put letter founding under control. Whether or not any real check was placed on the progress of the art it is perhaps difficult to determine. But it is certain that the heaviest measures have so often been accompanied not only by the most grievous abuses in the spirit of the press but by

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1915 AUGUST 1915

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7	8	9	10	11	12	13
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CHARTER governments in the nature of civil corporations, with powers to create byelaws for their own interior regulation and not contrary to the laws of England, and with certain rights and authorities as are *specially granted* to them by their several charters of 1769. The form of government in most of them is borrowed from that of England, as they have a governor who is named by the King, while in some proprietary colonies nominated by the proprietor who is his official representative or deputy for some period

EMINENT HISTORICAL RECORDERS

MODERN scholars recognise that for all reasonable purposes the italic letter may be said to have originated with the scribes and literary men of the Italian Renaissance. With the awakening of cultured feelings came the demand for a more rapid medium, as when only prayers and chronicles were to be transcribed, the old letter would serve, but the men of the Renaissance burned with a desire for expression, and demanded a style of writing that could be used *before the inspiration* cooled. But then the patrons had also to be considered, for a creditable poem gained much from being clearly and gracefully written out, as the times required that the work of scholars should be done in a beautiful manner, and there is ground for the belief that the earliest italic types were cut directly from the handwriting of Petrarch, and an examination of some of the fifteenth century books confirms

FUNDAMENTAL PRINCIPLES ACCEPTED

ACCEPTING as the fundamental principle that the essence of typography is in the mobility of the types, we omit, as beyond the scope of our inquiry, the xylographic works which have preceded typography. Passing in review the alleged stepping stones between the two arts, we refuse to see in the evidence submitted as to the use of movable wooden perforated types anything to warrant the *conclusion* that the early printers of the seventeenth century printed books by their means. Such letters may have been cut experimentally, but the practical

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REMARKABLE TYPEFOUNDING DEVELOPMENT

RESPECTING the development of letter-founding as an industry, there is unfortunately so little to be gathered from fifteenth-century history. At first the art of the inventor was a mystery divulged to none; but in course of time the secret spread broadcast over Europe: during this century, Schoeffer is thought to have issued the first advertisement in the annals of typography. In numerous cases printers were their own founders, and each printer had his own types. But type depôts and markets, and the *wandering* of the many itinerant typographers, as the demands of printing thus increased, brought the founts of various presses and nations to various centres, and thus gave the first impulse

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PROCESSES ADOPTED BY EARLY TYPOGRAPHERS

TURNING however to the processes adopted by the typographers of a more advanced school, we consider that in the first instance, although apparently having grasped the principle of the punch, the matrix, and the mould, they may, nevertheless, have made use of inferior appliances, possibly by forming their matrices in lead from wooden or leaden punches or models, advancing thence by degrees to the use of steel punches, copper matrices, and the bipartite iron mould. The variations observable in the sixteenth century works of this school are *due mainly* to uneven casting and wear and tear of the types: as to the metal in which the type was cast, we find mention is made of almost every known metal, several of which, however, refer to the

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CORRECT MOULDS WITH MATHEMATICAL ADJUSTMENTS

TYPE-BODIES and their origin, with the nomenclature which has gradually grown around them, is a side-light of typographical antiquity which has always been more or less shrouded in obscurity. Though conceived on true principles, the moulds of the early founders were of primitive construction, and it is but natural to suppose were adjusted to the various sizes of letters they had to cast more by eye than by rule. When two or more founts were required to mix in the same work then the necessity of a uniform *standard* of height would become apparent. When two or more founts were required to mix in the same line, a uniformity in body, and also in alignment would be necessary. When initials or marginal notes required to be

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SIDELIGHTS ON CONTRACTIONS AND DOUBLE LETTERS

UNDOUBTEDLY, the quantity of types that the earliest printers required would be small since they appear in numerous instances to have printed only one page at a time, while the number of different sorts going to make up a fount, owing to the numerous contractions, double letters, and abbreviations, would be quite considerable. It was thought by many that the art of letter founding rapidly reached maturity after the general diffusion of printing consequent on the sack of Mentz: and that when the writer of the *Cologne Chronicle*, in possibly the last year of the fifteenth century, spoke of "the art as now generally used," he spoke of an art, which, at the close of the nineteenth century, has been able to improve in no essential principle on the methods first adopted by the great inventors of Typography. However much one deplores the

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ACCOUNT OF THE NETHERLANDS "ARCHI-TYPOGRAPHUS"

ANOTHER interesting memorial of a sixteenth-century foundry is to be met with in a visit to the once famous printing office of Christopher Plantin at Antwerp. The foundry of the great Netherlands "Archi-typographus," which even to-day is still preserved in its pristine condition was on the upper floor of his house and consisted of two rooms, one wholly devoted to the casting, the other being a room for types awaiting use at the press. In the casting room is still to be seen a fourteenth century furnace covered with an *earthenware* slab. To the right of this is a furnace surmounted by the metal pot which even yet contains some of the old type alloy. On the walls hang tongs, ladles, knives and moulds. In a box are preserved small parcels of pattern types for setting the moulds, among which the visitor is shown three or four types of silver. In another box are a large number of punches and moulds of all sizes. A bench extends along one side of the room doubtless for the use of the dressers

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PERSEVERANCE COMBINED WITH ARTISTIC AND ENLIGHTENED TASTE

THROWING into his labour the genius of an artistic and enlightened taste, William Caslon cut the most beautiful types in Europe. "It is difficult," observes Mr. Hansard, "to appreciate the obstacles which the famous founder encountered during certain periods. At the present time, the theory and practice of letter founding, are not, as in his time, an 'art and mystery,' and efficient workmen in every branch are procured with but little difficulty. He had not only to excel his competitors in his own particular branch of cutting the punches, which to him was probably the easiest part of his task, but to raise an *establishment* and to cause his plans to be executed by ignorant and also unpractised workmen. He had also to acquire for himself a knowledge of the practical and mechanical branches of the art, which require, indeed, little genius, but the most minute and painful attention to conduct successfully. The wishes and expectations of his patrons were fulfilled and succeeded by his decided superiority over his many domestic rivals and competitors. The importation of foreign types ceased; his founts were, in fact, in such favour

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NUMEROUS TYPOGRAPHICAL PROBLEMS

CHRONICLERS are undoubtedly misleading, when they single out half a dozen names from the long list of printers as if they only had been concerned in the remarkable, even wonderful development of the art of letter-cutting and founding. It is true that these names are *possibly* the most distinguished; but it is

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CHRONICLERS UNDOUBTEDLY MISLEADING

NATURALLY, the records calculated to throw light are missing, but that Caxton made use of cast types it is scarcely necessary to assert, for admitting the possibility of a middle stage between Typography and Xylography, the general *identity* of his letters, the solidity of his pages, and the constant recurrence of certain flaws among his types,

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STRIKING RESTRICTIVE PROVISIONS ENACTED

BRIEFLY, this mould differs very largely from the modern hand-moulds in its being pyramidical in shape, and holding the matrix as a fixture in its interior : two of the moulds showing a hole in their side, into which the matrix was inserted ; also from the manner in which the caster is grasping the mould, it would seem that it was *bipartite*, and needed the two halves holding together during casting ; again, the types lying in the bowl have

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REMARKABLE FOURTEENTH CENTURY TYPOGRAPHY

UNDOUBTEDLY, the divorce of letter-founding from printing was a long process; and although it would be difficult, indeed, perhaps impossible, to fix any precise date to the completion of that process, we may yet conclude from the fact that certain decrees, which includes by name almost every other branch of industry connected with printing, make no *mention* of letter-founding, whilst on the other hand certain decrees name it, that between these two decrees printers ceased to

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MERITORIOUS TYPOGRAPHICAL REMINISCENCES RETOLD

MOREOVER, it should be noted that the remarkable difference of style and excellence in the typography of certain of the earliest books lead us to accept the theory that two schools of typography must have existed side by side in the infancy of the art, one a rude school, which, not having yet the secret of the more perfect appliances of the inventors, cast its letters by some crude method, probably using moulds of sand or clay, in which the entire type had been moulded. Such types may have possibly been perforated and held together in lines by a wire. The *suggestion* that the earliest types were produced by a system of polytype, and that the face of each letter, sawn off a plate resembling a stereotype plate, was separately mounted on loose wooden shanks, we dismiss as purely

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THE CULMINATING ACHIEVEMENT OF TYPOGRAPHICAL INVENTION

RETURNING then to the processes adopted by the typographers of the more advanced school we consider that in the first instance, although fully grasping the principle of the punch, the matrix, and the adaptable mould, they may have made use of inferior appliances, possibly by forming their matrices in lead, from wooden or leaden punches or models, advancing thence by degrees to the use of steel punches, copper matrices, and the bipartite iron mould. We, moreover, again hold that the many variations *observable* in the early works of this school are due principally to uneven casting and wear and tear of the types. As to the metal in which the type was cast, we also find mention made of almost every metal, several of which, however, refer to the punches and matrices, leaving tin, lead, and antimony as the staple ingredients of the type metal. The types themselves

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VITAL IMPORTANCE OF ABSOLUTE SQUARENESS IN MOULD MANUFACTURE

NOTHING, perhaps, astonishes one more upon closely examining many of these earliest printed works than the remarkable, one might almost say, wonderful regularity of the type in body, height, and line; and if anything could be considered evidence that those types were produced from matrices in moulds, and not by the rude method of casting from matrices which, as at the present day, combined body and face in the same moulding, this feature alone is conclusive. We may go further, and assert that not only must the matrices have been harmoniously justified, but also the mould employed, whatever its form, must have had its adjustable parts finished with a near approach to mathematical accuracy, which left extremely little to be accomplished in the way of improvement. Respecting the mould we have very little more material for conjecture than with regard to the first punches and matrices. The vast *importance* of absolute squareness in the body and height of the type would demand an appliance of much greater precision than the uncertain hollowed cube of sand or clay; the heat of the molten lead would point to the adoption of a hard metal like iron or steel; while the varying

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WONDERFUL MECHANICAL CONTRIVANCES DEMONSTRATED THROUGHOUT THE NETHERLANDS

THERE is little doubt they were all cast in a mould. The chief point which strikes the observer is the variety in the "height to paper" of the different founts. It is easy to imagine that an early printer who cast his own types would trouble himself little as to the heights of his neighbours' and rivals' moulds, so that in a city like Leyden there might have been as many "heights to paper" as there were printers. It is even possible that a printer using one style and size of letter exclusively for one description of work, and another size and style for another description, might not be particular to assimilate the heights in his own office, and so, possibly foreshadowing the improvidence of some of his modern followers, lay in founts of letter which would not work with any other, but which, as time went on, could hardly be dispensed with. Then, when the days of the itinerant typesetters and the type-markets began, he might still further add to his "heights" by the purchase of a German fount from one merchant, a Dutch from another, and so on. With regard to the faces of the types discovered, there are traces in most of the letters of the "shoulders" or the body having been tapered off by a knife or graver after casting, so as to leave the letter quite clear on the body. In most cases the letter stands in the centre of the body, which is as a rule, larger than the size of the character actually required. In point of thickness, however, the old printers appear to have been very sparing, and a great many of the letters, though possessing ample room "body-way," actually overhang the sides, and are what

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Leaded, 1½ point.

LETTER-FOUNDING DEVELOPMENT.

RETURNING, however, many ornaments and flowers in type continued to long occupy considerable space in the specimens of the early founders, but to return to a very brief survey of that remarkable period when all printers were their own letter-founders, we shall naturally attempt but little more than to gather together, as briefly as possible, any additional facts which throw more light on the opening days of English letter-founding, leaving it to the historian of printing to ably describe the productions which must be regarded, not only as the works of our earliest printers, but also as the specimen books of our earliest letter-founders; moreover, our numerous chroniclers are, as we conceive, misleading, when they single out half a dozen names from the long list of printers as if they only had been concerned in the remarkable, even wonderful development of the art of letter-cutting and founding. It is true that these names are possibly the most distinguished; but it is also necessary to bear in mind that the most obscure printer of the early days, unless he managed to purchase his founts from abroad, or perhaps obtained the reversion of the worn types of another printer, probably cast his letter in his own moulds and from his own matrices; for respecting many of our early printers, our authentic information especially with regard to their mechanical operations is extremely meagre; but the able researches of a devoted historian has thrown a wide stream of light upon the productions of Caxton and his contemporaries of which we gladly avail ourselves in recording the following facts and conjectures as to the letter-founding of the period in which they flourished. Adopting as a fundamental rule that the bibliographer should indeed make such an accurate and *absolute methodical study of the remarkable types and habits observable at different presses, so as to enable him to observe and be guided by these characteristics in settling the dates of*

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MECHANICAL APPLIANCES NECESSARY.

HOWEVER, it must certainly be admitted that any conclusion we may come to as to Caxton's operations as a letter-founder are purely conjectural; for in none of his works, in several of which he discourses somewhat freely on his excessive labour as a translator and a printer, does he give us the slightest allusion to the casting of his types, nor does there remain specimens or contemporary records computed to throw light on such an interesting topic. That Caxton made use of cast types, it is hardly necessary here to assert, for even admitting the existence of a middle stage between Typography and Xylography, the general identity of his letters, the constant solidity of his pages, and the recurrence of certain flaws among his types, may be taken as sufficient evidence that his types were cast, and not separately engraved by hand; for it is hardly possible that while in residence at Bruges, he would neglect to make himself familiar with the surprising methods for the production and also the remarkable multiplication of types that were rightly considered so extraordinary, and it is at least reasonable to suppose that, once established in this country, and removed far from the origin of his former supplies, he would put into practice this branch of his knowledge, and produce for himself the several founts of which he made use; but as to the particular process he employed, we have, as a historian points out, only adverse evidence on which to rely, for the frequent unevenness and the deviation of his lines, also the wide variations of the letters themselves, lead to the conclusion that the method employed was a rude one, inferior not only to that now in use, but even to that used by the advanced German schools of printing of his own day. But rude, however, as his method may have been, we are not disposed to acknowledge that Caxton produced the Recuyell without resort to the use of a matrix and adjustable mould, for it is more than likely that retaining the principle of the punch, matrix, and the adjustable mould, but badly furnished with the mechanical means for putting that method into practice, he made use of rather rough and inferior *materials in all three branches of the manufacture. Some primitive appliances we have suggested may have been employed, but at best it is nothing but conjecture, and for the moment it must be left with*

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TYPOGRAPHICAL RESTRICTIONS OVERCOME.

MOREOVER, printers would naturally endeavour, if at all possible, to stock themselves not with types merely, but also with matrices of the founts of their choice; and, indeed, we naturally imagine that an explanation of the remarkable superiority of our national typography at the close of the fourteenth century, is to be found chiefly in the fact that, whereas many of the early printers used types undoubtedly wholly cut and cast for them by skilled and expert foreign artists, their successors began first to cast for themselves from hired or purchased matrices, and finally to cut their own punches and justify their own matrices. Printing entered on a gloomy stage of its career in the early fifteenth century, and as State restrictions gradually hemmed it in, crushing by its monopolies healthy competition, and by its jealousy foreign succour, every printer became his own type-founder, not because he would, but because he was compelled by force of circumstances: the art suffered in consequence. Of the operations of a sixteenth century letter-foundry, we are well able to form some adequate idea from the quaint engraving preserved to us by an early publication, for the picture shows in a very remarkable manner the founder seated at his modest brick furnace, casting letter in a mould. This mould differs very considerably from the modern hand-moulds in its being pyramidical in shape, and holding the matrix as a fixture in its interior: two of the moulds showing a hole in their side, into which the matrix was inserted; also from the way in which the caster is grasping the mould, it would seem that it was bipartite, requiring the two halves holding together during casting; again, the types lying in the bowl have breaks attached to them, which at that date were in all probability cast so as to be easily detached; behind the casters are some drawers, most likely intended to contain matrices, of which one or two lie on the top waiting their turn to be used; on the lower of the two shelves above the furnace are some crucibles, in which the metals would be mixed before filling up the casting-pan; also on the upper shelf, besides more moulds are some sieves, suggestive of the use of sand, either for moulding large letters, or, as a historian suggests, for running the small ingots of metal into for use in the melting-pot. The small room in which this caster is operating in all probability formed part of a printing office; and another very interesting engraving, of perhaps, a still earlier date, shows the two departments of the typographer's art going on in adjoining apartments. In this case the caster is sitting; but his mould, large as it is, appears to *be furnished with a spring at the bottom, more like the modern hand mould. In the lines that accompany this picture the founder also states that he casts type made of bismuth, tin, and lead, a statement which, if correct, shows that*

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ENACTMENTS REGULATING TYPEFOUNDERS.

DOUBTLESS, prior to this, letter-founding is not specifically mentioned as being a distinct industry in any of the public documents. We are not on that account, therefore, to assume either that the restrictive provisions of several previous enactments which regulated printing did not apply to letter-founding, or that, as a trade, it had no separate existence before that date. The divorce of letter-founding from printing was undoubtedly a long and gradual process; and although it would be difficult, indeed, perhaps impossible, to fix any precise date to the completion of that process, we may yet conclude from the fact that certain decrees, which includes by name almost every other branch of industry connected with printing, make no mention of letter-founding, whilst on the other hand certain decrees name it, that between these two decrees printers ceased to be their own letter-founders. It would be somewhat erroneous to imagine that the Star Chamber decree in any sense created letter-founding as a distinct trade. Its purpose, as in the case of printing, was to restrict the number of those who were engaged in it, which had probably grown excessive. In a remarkable little tract issued about this time the author, after very highly commending a decree limiting the number of printers, goes on to say that notwithstanding this order and stern methods, less than three years later "printing and printers were grown to monstrous excess and exhorbitant riot," and that the law was openly infringed at all points. In this "monstrous excess and exhorbitant riot," it is more than likely that the letter founders of the day figured. And it seems equally probable that there were other founders, who were appointed by a much later decree as the authorised founders, who had already been founding types for several years, with or without the sanction of the authorities. In the disastrous times which quickly followed, these Star Chamber founders were lost sight of. It is scarcely likely, judging from the dismal account given above of the trade in times of peace, that they were able, any of them, to keep a business together in times of civil war. Nor is there any certainty that when the Commonwealth re-enacted the main provisions of the Star Chamber Decree, that the founders then appointed were the same who had been licensed previously. Mores, however, leads us to suppose that they were, and for the purpose of enumerating the Oriental and learned matrices which at this period were in use in this country, treats the founders as one. There is, however, no reason for supposing that they worked in partnership or that their businesses were in any way connected. But in certain undertakings they were associated; and various famous works have usually been regarded as the product of the types of some, if not all, of their number. "By these or some of them," shrewdly remarks Mores, "we may suppose to have been cut the letter used in "The English Polyglott." But as we cannot assign to any of them their particular performances we shall till we are better able to ascertain them, call their labours by the name of the Polyglott Foundery which, as nearly as that work and *the 'Heptaglott' which accompanies it instructs us, is described at the conclusion of the page. But it is not to be doubted, considering the elegance and simplicity of the assortment which we see, that the foundery was very completely furnished with that*

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TYPOGRAPHICAL FUNDAMENTAL PRINCIPLES.

RECOGNISING as the fundamental principle that the essence of typography really consists in the mobility of the types, we omit, as beyond the scope of our present inquiry, the xylographic works which possibly preceded typography. Passing rapidly in review the alleged stepping stones between the two arts, we however fail to see in the frail evidence adduced as to the use of movable wooden perforated types anything to justify the conclusion that the earliest printer printed books by that method. Such types may have only been cut experimentally, but the great practical difficulty of cutting them square enough to be composed in a forme, and of producing works, the size and character of many of them, is fatal to their claims. But with regard to the use of metal types, types engraved on cast metal bodies, the evidence in their favour is of the most unsatisfactory character, and combined with the practical difficulties of their production, reduces their claim to the minimum. The marked difference of style and excellence in the typography of certain of the earliest books leads us to accept the theory that two schools of typography must have existed side by side in the infancy of the art, one a rude school, which, not having yet the secret of the more perfect appliances of the inventors, cast its letters by some crude method, probably using moulds of sand or clay, in which the entire type has been moulded. Such types may have possibly been perforated and held together in lines by a wire. The suggestion that the earliest types were produced by a system of polytype, and that the face of each letter, sawn off a plate resembling a stereotype plate, was separately mounted on loose wooden shanks, we dismiss as purely fanciful. Doubtless, during later years many devices were tried, but it would scarcely be within the scope of this brief article to enter into what must be left for a future occasion. Passing now to the processes adopted by the typographers of the more advanced school we consider that in the first instance, although grasping the principle of the punch, the matrix, and the adaptable mould, they may have made use of inferior appliances, by forming their matrices in lead, from wooden or leaden punches or models, advancing thence by degrees to the use of steel punches, copper matrices, and the bipartite iron mould. We, moreover, again hold that the many variations observable in the works of this school are due principally to uneven casting and wear and tear of the types. As to the metal in which the type was cast, we also find mention made of almost every metal, several of which, however, refer to the punches and matrices, leaving antimony, lead, and tin, as the staple ingredients of the type metal. The types themselves are found in most essential particulars, to be the same as those cast at a later date. We see, also, evidence of perforated, mould-cast type, and, in the absence of a nick, a "shamfer" at the foot, from which the jet appears to have been sawn or cut, instead of being broken. We remark a great irregularity in the heights of different founts, the average of which height is beyond any modern English standard. The accidental impression of a type in some early German books proves that during the fifteenth century types were made differing only in the two points of the want of a nick and the want of a jet-break from the types of to-day. The quantity of types required by the earliest printers, we think, would be small, since they appear in many cases to have printed only one page at a time; but the number of different sorts going to make up a fount would be very great, by reason of the numerous contractions, double letters, and many abbreviations used. *Finally, we consider that the art of letter-founding rapidly reached maturity after the general diffusion of printing consequent on the sack of Mentz; and that when a writer in the last year of the fifteenth century, spoke of "the art as now generally used," he spoke*

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EXTRAORDINARY MATHEMATICAL ACCURACY OBTAINED

HOWEVER, of whatever substance their matrices were made, the early printers appear to have quickly mastered the art of justification, so that when cast in the mould they should not only stand each letter true in itself but all true to one another. Nothing astonishes one more upon closely examining many of these earliest printed works than the wonderful regularity of the type in its body, height, and line; and if anything could be considered evidence that those types were produced from matrices in moulds, and not by the rude method of casting from matrices which, as at the present day, combined body and face in the same moulding, this feature alone is conclusive. We may go further, and declare that not only must the matrices have been harmoniously justified, but also the mould employed, whatever its form, must have had its adjustable parts finished with a near approach to mathematical accuracy, which left extremely little to be accomplished in the way of improvement. Respecting the mould we have very little more material for conjecture than with regard to the first punches and matrices. The vast importance of absolute squareness in the body and height of the type would demand an appliance of much greater precision than the uncertain hollowed cube of sand or clay; the heat of the molten lead would point to the adoption of a hard metal like iron or steel; while the varying widths of the sunk letters in the matrices would suggest the adoption of some system of slides whereby the mould could be expanded or contracted laterally without prejudice to the invariable regularity of its body and height. By what crude methods the first typefounder contrived to combine these most essential qualities, we have no means of judging; but were they ever so crude, to him is due the unique honour of the culminating achievement of the invention of typography. "His type mould," remarks a popular author, "was not merely the first; it is the only practical mechanism for making types. For more than four hundred years this mould has been under critical examination, and many attempts have been made to supplant it. But in principle, and all the more important features, the modern may be regarded as the mould of Gutenberg." If in these early days the matrices were so truly, and the mould so accurately adjusted, how comes it then in the first book of these Mentz printers we still discover the irregularities among the letters—fewer indeed but of the same kind *as are to be found in books printed by the artists of the ruder school? To this we reply, that these irregularities are for the most part attributable neither to varieties in the original models, nor to defects in the matrix or the mould, but to the worn or unworn condition of the type, and to the knowledge or want of skill of the casters in*

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SOME REMARKABLE CONTINENTAL FIFTEENTH-CENTURY PRINTING HOUSES

NEVERTHELESS leaving the typecasting appliances and returning to the types themselves, we are able, thanks to two or three recent discoveries, to form a tolerably good idea as to their appearance and peculiarities. We have previously stated that, with regard to the historic perforated wooden types seen by certain old writers, the probability is that, if these were the genuine relics they professed to be, they were model types used for forming moulds upon, or for impressing into matrices of moist clay or soft lead. We have also considered it possible, in regard to types cast in the primitive sand or clay moulds of the rude school, that to overcome the difficulties incident to irregular height to paper, uneven bodies, and loose locking up, the novel expedient may have been attempted of perforating the types and passing a thread or wire through each line, to hold the intractable letters in their places. This, however, is mere conjecture, and whether such types existed or not none of them have survived to our day. Their possessors, as they somewhat slowly discovered the secret of the punch, matrix, and mould, would shew little veneration we imagine for these clumsy relics of their ignorance, and value them only as old lead, to be remelted and recast by newer and better method. But though no relic of these early cast types remain, we are happily not without means for forming a judgment respecting some of the earliest types of the more finished school of printers. In the bed of the river Saône, near Lyons, opposite the site of one of the famous fifteenth-century printing houses of that city, a number of old types were discovered which there seems every reason to believe belonged once to one of those mediæval presses and were used by the early printers of Lyons. They came into the hands of M. Claudin of Paris, the renowned typographical antiquary, who, after subsequent inquiries and examination, has satisfied himself as to their antiquity and value as genuine relics of the infancy of the art of printing. It has been our good fortune, by the kindness of M. Claudin, to have an opportunity of inspecting these relics. The metal used is lead slightly alloyed with some harder substance, which in the case of a few of the types seems to be iron. There is no doubt they were all cast in a mould. The chief point which strikes the observer is the variety in the "height to paper" of the various founts. It is easy to assume that an early printer who cast his own types would trouble himself very little as to the heights of his neighbours' and rivals' moulds, so that in a city like Lyons there might have been as many "heights to paper" as there were printers. It is even possible that a printer using one style and size of letter exclusively for one description of work, and another size and style for another description, might not be particular to assimilate the heights in his own office; and thus possibly foreseeing the improvidence of some of his modern followers, lay in founts of letter which would not work with any other, but which, as time went on, could hardly be dispensed with. Then, when the days of the itinerant typesellers and the type-markets began, he might still further add to his "heights" by the purchase of a German fount from one founder, a Dutch from another, and so on. With regard to the faces of the types discovered, there are traces in most of these letters of the "shoulders" of the body having been tapered off by a knife or graver after casting, so as to leave the letter quite clear on the body. In most cases the letter stands in the centre of the body, which is as a rule, larger than the size of the character actually required. In point of thickness, however, the old printers appear to have been very sparing; and a great many of the letters, though possessing ample room "body-way," actually overhang the sides and are what we should style in modern terminology "kerned letters." The difficulty, however, which would be experienced by printers to-day with

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BRIEFLY, the introduction of Typography started a controversy round its cradle lasting for several centuries; numerous volumes have been written lives and fortunes lost, communities stirred, and societies organised, to find answer to the triple and now famous question as to when and where or by whom was discovered the wonderful and useful art of printing books; and yet the world to-day is little nearer a conclusive answer to the problem than it was in the early fifteenth century indeed, the smoke of battle has really multiplied the mysterious clouds that envelop the question and we are certainly tempted to seek protection in an *agnosticism* which refuses to acknowledge that printing ever had an inventor. It would not be suitable to encumber an investigation of that portion of the history of typography that refers to the type and typemaking of the fifteenth and sixteenth century by an attempt to discuss the controversial question of the introduction of the art, for the man who invented typography was doubtless the man who also introduced movable letters and where the one is discovered, we have likewise found the other; meanwhile, it is quite

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RETURNING, however, the INTRODUCTION OF TYPOGRAPHY commenced a controversy around its cradle lasting for four centuries; lives have been spent, fortunes have been lost, communities have been stirred, societies have been organised, and a literature has been developed, to find an answer to the now famous triple question: when, where, and by whom was found out the art of printing books? And yet to-day the world is but little nearer a finite answer to *the question* than it was in the early fifteenth century, indeed, the dust of battle has really added to the mysterious clouds which envelop the problem, and we are tempted to seek refuge in an agnosticism which wellnigh refuses to believe that printing ever had an inventor. It would be neither suitable nor profitable to encumber an investigation of that part of the history of typography which relates to the

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PROMINENT BRITISH FOUNDRIES.

HOWEVER, the INTRODUCTION OF TYPOGRAPHY commenced a controversy around its cradle lasting for several centuries and volumes have been written, lives have been spent, fortunes have been wasted, communities have been stirred, societies have been organised, a literature has been developed, in the fruitless endeavour to find an answer to the remarkable triple question: when, where, and by whom was found out the wonderful art of printing books? And yet the world to-day is but little nearer a definite *answer to the question* than it was in the early fifteenth century, indeed, the dust of battle has added to, rather than in any way dispersed, the mysterious clouds which thickly envelop the problem, and we are certainly tempted to seek refuge in an agnosticism that almost refuses to believe that printing ever had an inventor. It would be neither suitable nor profitable however

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BRIEFLY, the INTRODUCTION OF TYPOGRAPHY commenced a controversy lasting for several centuries, and volumes have been written, lives have been spent, fortunes have been wasted, communities have been stirred, societies have been organised, and a literature has be developed, to find answ to the now famous trip question: when, where, by whom was first foun the unspeakably useful of printing books? An yet the world to-day is little nearer a finite an than it was in the early dust of battle has adde to, rather than diminis mysterious clouds that envelop these problem we are tempted to seek refuge in an agnosticis wellnigh refuses to bel printing ever had poss would be neither suita profitable to encumber an investigation of tha of the history of typog which relates to the ty and typemaking of the century by an attempt to discuss the question of the introduction of the art, for the man who invented typography was the man who first invented moveable letters; where the one is discovered, we have indeed found the other; but meanwhile it is possible to avail ourselves of whatever evidence that exists as to the nature of the types he and his successors used, and specially as to the methods by which those types were produced, and then possibly to arrive at some conclusions respecting the earliest practices of the art

Accepting as a fundamental principle that the essence of printing is in the mobility of the type, we pass, as beyond the scope of our inquiry, those xylographic works that preceded printing. Passing in review the stepping-stones, we fail to find in the evidence as to the use of movable wooden perforated types anything to justify the conclusion that the first typographers *printed books* by similar means. Such types may possibly have been made experimentally, but the practical impossibility of cutting them square enough for composition in a forme, is fatal to their claims. The difference of style and excellence in the typography of certain of the earliest books leads us to understand the theory that two printing schools existed side by side in its infancy

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HOWEVER, the INTRODUCTION OF TYPOGRAPHY commenced a bitter controversy around its cradle, and volumes have been written, lives have been spent, fortunes have been wasted, communities have been stirred, societies have been organised, and a literature has been veloped, to find answer to ow famous triple question by whom was first found unspeakably useful art of printing books? And yet rld to-day is little nearer a efinite answer than it was ust of battle has added to an diminished mysterious h envelop these problems tempted to seek refuge in ellnigh refuses to believe that printing ever had an oreover, when understood ther suitable or profitable ncumber an investigation the history of typography elating to the typemaking to the type used during a mes of deepest doubt and secution threatened to so nd altogether quench the husiasm which had begun so widespread through all r, it were futile to attempt to discuss the question of the introduction of the art, for the man who invented typography was the man who first invented movable letters; where the one is discovered, we have indeed found the other; but in the meantime it is possible to avail ourselves of whatever evidence that exists as to the nature of the types he and his successors used, and specially as to the methods by which those types were produced, and then possibly to arrive at some conclusions respecting the earliest practices of the art of typefounding in the land and in the age in which

We have placed before the reader, in previous chapters, such facts and also conjectures as it is possible to gather together respecting the processes and appliances adopted by the first letter founders, and shall, with a purpose of rendering the history of the English letter foundries more intelligible, try to present here, in as concise a form as possible, a short historical sketch of the recognised English and foreign type bodies and faces, to trace more particularly the rapid development of the characters. The origin of bodies and the *nomenclature* encircled round them, is a rare branch of typographic antiquity that is hidden in obscurity. Imagining, as we do, that the moulds of the first printers were of primitive construction, and, although conceived on true principles, were adjusted to the various sizes of letter they had to cast more by eye than by rule, it is

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RETURNING, however, the INTRODUCTION OF TYPOGRAPHY started a controversy around its cradle lasting for four centuries, and lives have been spent, fortunes have been wasted, communities have been stirred, societies have been organised, a literature has been developed, to find a reliable answer to the famous triple question: when, where, and by whom was found out the unspeakably useful art of printing books? And yet the world to-day is little nearer a definite answer to the question than it was in the fifteenth century, indeed, time has added to, rather than diminished, the mysterious clouds which envelop this problem, and we are almost tempted to seek refuge in an agnosticism which wellnigh refuses to attempt to discuss the vex questions of the invention man who invented typogr doubtless the man who fir invented moveable types; where the one is discover have also found the other But, meanwhile, it is possi to avail ourselves of what ever evidence exists as to the properties of the type and his successors employ also the methods by whic those types were produced possibly to arrive at some earliest practices concerni of typography in the land and in the age in which it saw light. We cannot rep too often that, when typo and its invention is menti nothing is meant, or rathe nothing else must be mea but printing with separate types, which therefore, in distinction to letters cut on wooden plates, may be put together or used separately according to inclination; but one thing is quite certain: he who did not invent printing with movable

We have also laid before the reader in the previous chapter, such facts and conjectures as it is possible to gather together respecting the processes and appliances adopted by the first letter founders, and shall, with the view of rendering the history of the ancient letter foundries more intelligible, endeavour to present here, in as concise a form as possible, a historical sketch of the recognised home produced and foreign type bodies and faces, also to trace particularly the development of the characters. The origin of bodies and the nomenclature grown around them, is a branch of typographic antiquity that is hidden in more or less obscurity. Imagining, as we do, that the moulds of the first printers were of *primitive construction*, and, though conceived on the true principles, were adjusted to the various sizes of letter they had to cast more by eye than by

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MEANWHILE, the INTRODUCTION OF TYPOGRAPHY started a bitter controversy lasting for centuries, and volumes have been written, lives have been spent, fortunes have been sunk, societies have been formed, communities have been stirred, a literature has been developed, to find an answer to the famous triple question : when, where, and by whom was found out the unspeakably useful art of printing books? And yet the world to-day is little nearer a finite answer to the question than it was in the early fifteenth century, indeed the dust of battle has rather added to the mysterious clouds which envelop these problems, and we are tempted to seek refuge in an agnosticism which wellnigh refuses to believe that discuss the vexed question nvention of the art, for the ted typography was surely man who invented movable one is discovered, therefore have also found the other. but, meanwhile, it is surely ssible to avail ourselves of whatever evidence exists as the properties of the types he and his successors used, and the methods by which those types were produced, ossibly to arrive ultimately ome conclusions respecting the earliest practices of the useful art of typefounding the land and in the age in which it first saw the light. cannot repeat often enough that, whenever we speak of ography and its invention, nothing is meant, or rather ust be meant, but printing ith types, which therefore, in distinction from letters cut on a wooden or metal plate, may be placed together or separated according to inclination. The one thing therefore is certain : he who did not invent printing with movable types, did, as far as

It is reasonable to suppose that the idea of moveable types may have been suggested to the mind of the inventor by a careful study of the results of a xylographic printer, and a close observation of the cumbrous and wearisome methods by which his books were produced. The great toil involved in first painfully tracing the signs and figures on the wood, then of engraving them, and, finally, of printing them with the frotton, would appear, in the case, at any rate, of the small school-books, for the *production of which* this plan was largely resorted to, scarcely less fatiguing than copying the required number by the deft pen of a scribe. And even if, at a later period, the bookmakers so far facilitated their labours as to write their text in the ordinary manner on prepared paper, or with prepared ink, and so transfer their copy, to the wood, the labour expended in proportion to

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HOWEVER, the INTRODUCTION OF TYPOGRAPHY started a controversy lasting for several centuries, and volumes have been written, lives have been spent, fortunes have been wasted, communities have been stirred, societies have been organised, a literature has been developed, to find an answer to the famous triple question: when, where, and by whom was found out the unspeakably useful art of printing books? And yet the world to-day is but little nearer a conclusive answer to the question than it was in the early fifteenth century, for indeed the dust of battle has added to ra clouds which envelop this prob and we can almost be tempted take refuge in an agnosticism refuses to believe that printing ever had an inventor. It woul neither suitable nor profitable encumber an investigation for that part of the history of typ which relates to the types and fifteenth century by an attemp to discuss the vexed questions invention of the art, for doubt the man who invented movabl one is discovered, we have also found the other; but, meanwh to avail ourselves of whatever evidence exists as to the natu the types he and his successor used, and also to the primitive which those types were produ and then probably may arrive some definite conclusions resp earliest practices of the ancien type-founding in the land and in the age in which it first saw not be repeated too often that whenever we speak of typography and its invention nothing is meant, or rather nothing should be meant, but the printing with separate types, which therefore, in distinction from letters cut on wooden or metal plates, may be placed together or used separately according to inclination. One thing therefore is certain: he who did not invent printing with movable types, did, as far as typography goes, invent nothing. What material was used first of all in this invention, of what metals the first letters, the patrices and matrices were made, by whom and when

Of the types themselves, we also find these in the most essential particulars the same as those cast at a very much later date, but we can see evidence of a perforated, mould-cast type, and, in the absence of nick, a shamfer at the foot, from which the jet appears to have been sawn or divided, instead of being broken, and also we remark an irregularity in the heights of different founts, an average of which height is more than any modern standard. The quantity of types required by the early printers, we consider, would be small, since *they appear in most* instances to have printed only four pages at a time; but number of different sorts in a fount would be very considerable, by reason of the many contractions and double letters used; finally we consider that the valuable art of letter-founding rapidly reached maturity after the general diffusion of printing brought about by the emigration of skilled artists at the time of the serious political complications, in the latter years of the fifteenth century, and when a writer of that period spoke of the art as now generally used, he referred

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MOREOVER, the INTRODUCTION OF TYPOGRAPHY started a heated controversy lasting for centuries, and volumes have been written, lives have been spent, fortunes have been wasted, nations have been stirred, societies have been organised, a literature has been developed, to find an answer to that famous triple question: when, where, and by whom was found out the unspeakably useful art of printing books? And yet the world to-day is but little nearer a finite answer to the question than it was in the early fifteenth century, indeed, the dust of battle has added to the mysterious clouds that envelop these problems, and we are almost tempted to seek refuge in an agnosticism which refuses to believe that printing ever had an inventor. It would be neither suitable nor profitable to encumber an investigation as to who invented movable ty the one is discovered, we have also found the other. Meanwh it is possible to avail ourselves of whatever evidence exists as the nature of the types he and successors used, and as to met by which those types were pro and possibly to arrive at some conclusions respecting earliest of the art of type-founding in the land and in the age in whi first saw light. One cannot re enough that, when we are spe typography and its invention, nothing is meant, or rather no must be understood except pri with movable types, which the in distinction from letters cut on wooden or metal plates may put together or separated acco to inclination; one thing there certain: he who did not inven printing with moveable letters as far as typography goes, inv what material was used first of this invention: what materials the first letters, the patrices and matrices were made; by whom and when such leaden matrices and brass patrices were replaced by steel patrices and the brass matrices: this belongs mainly to one of the many questions of technical execution of the principal idea: multiplication of books by means of multiplication of letters

> The toil involved in at first painfully tracing the characters and figures, reversed, on the wood, then of engraving them, and, finally, of printing them with the frotton, certainly appears, in the case, at any rate, of the small school-books, for the printing of which this process was largely resorted to, scarcely less tiring than copying the required number by the deft pen of the scribe. And even if, at a later period, the bookmakers so far facilitated their labours as to write their text in the ordinary manner on prepared paper, or with prepared ink, and so transfer the copy, after the manner of the Chinese, on to the wood, the labour expended in proportion to the result, and the uselessness of the blocks when once their work was completed, would doubtless impress *an inventive genius* with a marked sense of dissatisfaction and impatience. Being a practical man as well as a theorist, we may suppose he would attempt to experiment on the wooden blocks in his hand, and by sawing off first the lines, and then some of the letters in the lines, attempt to arrange his little types into a few short
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BRIEFLY, the INTRODUCTION OF TYPOGRAPHY started a controversy continuing for four centuries; volumes have been written, lives have been spent, fortunes have been wasted, communities have been stirred, societies have been organised, literature has been developed, to find answer to the now famous triple question: when, where, and by whom was found out the useful art of printing books? and yet the world to-day is but little rer a finite answer to the estion than it was in the indeed, the dust of battle has increased, rather than iminished the mysterious clouds which envelop the oblem, and we are indeed tempted to seek refuge in gnosticism which refuses believe that printing had an inventor; but it would ther suitable or profitable ncumber an investigation hat part of the history of typography which relates es and typemaking of the th century by an attempt iscuss the vexed question vention of the art, for the invented typography was as the man who invented ovable wooden types, and the one is discovered, we have also found the other eanwhile, it is possible to ves of whatever evidence may be existing as to the nature of the letters he and his successors used, and also to the methods by which those types were produced, and thus to arrive at some conclusion respecting the earliest practices of the art of typefounding in the land and the age when it first saw light; but it cannot be repeated often enough, that when we speak of typography and its invention, nothing is meant, or nothing should be meant but printing with loose letters, which therefore, in distinction from letters cut on wooden or metal plates, may be gathered together

We perceive that marked variations in the earlier works of this school are no doubt due to uneven casting and wear and tear of the letters; as to the metal in which the letters were cast, and we may here mention, that very nearly every metal was used, many very often refer to punches and the matrices alone: of letters themselves, we find these in every particular to tally; and of whatever substance the matrices were made the early printer appears to have first mastered the art of justifying them; which, when cast in a mould, *would therefore* stand by themselves, and be quite true to each other. Nothing enlightens one more in examining these early works than the regularity of these types in body, height, and line; but if nothing could be accepted as proof to show all these types were cast from the matrices in moulds, and not by the rude method of casting from matrices which comprehended body and face in the same

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HOWEVER, it is but feasible to imagine that movable letters were suggested to the mind of the inventor by a study of the work of a xylographic printer, and an observation of the cumbrous and tedious method by which his books were produced. The toil involved in first painfully tracing characters and figures on the wood, then of engraving them, and finally, of printing them with the frotton, would appear in the case, at any rate, of small school books, for the pro of which this process was generally scarcely less tedious than copying required numbers by the deft pen of a scribe. And even if, at a lat period, the box-makers so far facil their labour as to write their text in the ordinary manner on prepar papers, or with prepared inks, and transfer these after the manner of the Chinese, to the wood, the labo expended in proportion to the res and the uselessness of these blocks when once their work was complet doubtless impress an inventive gen with a sense of dissatisfaction and impatience; and also being a pract man as well as theoretical, we may suppose he would attempt to expe on the little wood block in his han by sawing off first the lines, after then some of the letters in the lin attempt to arrange his little types into a few short words; a moment experiment, and also fraught with greatest revolution the world ever known. No question has aroused more interest or excited keener dis in the history of printing, than the use of movable wooden types as a first stage in passage from xylography to typography, for those who write on the affirmative side of the question profess to see in those earlier typographical works, as well as in historical statements that are handed down by the old authorities, the clearest evidence that wooden types were used, and that several of the most famous works of the first printers were done by their means; as regards the latter source of their confidence, it is at least remarkable that no writer of the fifteenth century makes the least reference to the use of wooden types, and it is possible to believe that certain early printers, uninitiated into the mysteries of the punch and matrix, may have attempted to cut for themselves wooden types, which when they proved untractable under the press, they perforated and strung together in lines; but it is beyond credit that any such experiments ever resulted in the production of any great work of note, although a great many writers

THE INTRODUCTION OF TYPOGRAPHY commenced a controversy round its cradle lasting for at least four centuries; large volumes have been written, lives have been spent, fortunes have been wasted, communities have been stirred, societies have been organised, while a literature has been developed, to find an answer to the famous triple question: when, where, and by whom was first found out the unspeakably useful art of printing books? and yet the world to-day is but little nearer a finite answer to the question than it was in the early fifteenth century, indeed the smoke of battle has added to the mysterious clouds that envelop these problems, and we are tempted thereby to seek refuge in an agnosticism which refuses to believe that printing ever had an inventor. It would not be fitting or profitable to *encumber an investigation* with that part of the history of typography which relates to the types and typemaking of the fifteenth century by an attempt to discuss the vexed question of the invention of the art, for the man who invented typography was doubtless the man who invented movable types; where the one is discovered, we have also found the other: but in the meantime it is possible to avail ourselves of whatever evidence exists as to the nature of the types that he and his successors used, and as to the methods by which

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BOOK makers at a somewhat later period so far helped their labours as to write their text in the usual manner on prepared paper, or with prepared ink, and so transfer their copy, after the manner of the Chinese, on to the wood, the labour they expended in proportion to the result, and the uselessness of the blocks when their work was finished, would doubtless impress an inventive genius with a sense of disapproval and impatience; being a practical man as well as a theorist, we may suppose he would try to experiment on the little wood block in his hand, and by sawing off first the lines, and then some of the letters in the lines, he would attempt to arrange his tiny types in a few short words; no subject excited keener discussion in the history of printing, than that of the use of movable wooden types as a first stage in the passage from xylography to typography, for those who write in the affirmative profess to see in the typographical works and the historical statements that are handed down by the old authorities, clear proof showing that wooden types were used, and that several of the noted works by the early printers were executed by their means; as rring to the latter source of their nfidence, it is at least remarkable hat so few writers of the fifteenth akes only the slightest allusion to the use of wooden types, and it is possible to believe that certain of he earliest printers, uninitiated to ysteries of the punch and matrix, have attempted to cut themselves letters, which, when they proved able on the press, they perforated and strung together; but it is no bt that any such rude experiment ver resulted in the production of any great work of note, although, it is true that many writers have confessed it was so. Fournier, a ctical typographer, persists in the lief, from the fact that the letters among themselves in a way which tting the possibility of producing ypes in this way, and the possible es which could allow an inventor of printing to spend five years in engraving shanks enough for a single forme, the lack of any satisfactory evidence that such types were ever used, even experimentally, causes us to refuse them any place in the origin of typography. Putting aside therefore as improbable, and not proved, the two theories of the engraved movable types the question arises, did typography, like her patron goddess, start fully equipped from the brain of

THE INTRODUCTION OF TYPOGRAPHY provoked a controversy around its cradle which lasted for four centuries; volumes have been written, lives have been spent, vast fortunes have been wasted, communities have been disturbed, many societies have been organised, while a literature has been developed, to find an answer to the now famous triple question: when, where, and by whom was found out the very useful art of printing books? and nevertheless, the world to-day is but little nearer a finite answer to the question than it was in the early fifteenth century, indeed, the dust of battle has largely added to the mysterious clouds which are *enveloping the problem*, and we feel tempted to seek refuge in an agnosticism which declines to believe that printing had an inventor. It would not be suitable or profitable to burden an investigation of that section of the history of typography that refers to types and typemaking of the fifteenth century by attempting to discuss the question of the invention of the art, for the man who invented typography was doubtless the man who first invented movable letters; where the one is discovered, we have indeed found the other; but in the meantime it is possible to avail ourselves of whatever evidence exists as to the nature of the types he and his successors used,

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RECENTLY, no question has aroused a keener discussion in the history of printing, than the adoption of rough wooden types as a first stage in the passage from xylography to typography, as those who write on the affirmative side of the question profess to see in all the typographical works, and in most of the historical statements which are handed down by the very old authorities, clear evidence that wooden letters were used, and that several of the famous examples by the early printers were executed by their means: as for the latter source of their confidence, it is surprising that no writer of the fifteenth century can state the use of wooden types. It is possible to believe that certain of the very early printers, uninitiated to the mysteries of the punch and matrix, may have tried to cut themselves wooden types, which when proved unworkable on the press, they perforated and put together; but it is doubtful that any such crude experiment ever resulted in the production of any great work of note, although, it is true that many writers have said it was so: Fournier, the practical typographer, roducing type in this manner, possible obtuseness that could allow an inventor of printing spend five years in engraving shanks for a single forme, the bsence of satisfactory evidence that such type was ever used, even experimentally, causes us to deny them any recognition in the history of the origin of aphy. Putting aside therefore robable, and not substantiated, theories of engraved movable uestion arises, did typography, ike her patron goddess, spring fully armed from the brain of inventor? in other words, did men pass at a single stride from phy to the perfect typography the punch, the matrix, and the mould? or are we still to seek an intermediate stage in some er and more primitive process oduction? but it is impossible, think, to resist the conclusion that earliest works on printing mpression of being cast metal ypes; but that the methods of ing employed were not always those of mature letter founding, seems to us not only possible, but proved, from a study of the works themselves, and we shall briefly refer to one or two theories

THE INTRODUCTION OF TYPOGRAPHY first started a controversy around its cradle that lasted at least four centuries; volumes have been written, lives have been spent, fortunes have been wasted, nations have been stirred, and societies have been formed, while a literature has been developed, to possibly find answer to the triple question: when, where, and by whom was found out the very useful art of printing books? and yet even to-day the world is no nearer a definite answer to the question than in early days, indeed the dust of battle has but increased, rather than lessened, the mysterious clouds that envelop the problem, that we are almost tempted to take refuge in an agnosticism that refuses to agree that printing had an inventor; at any rate, it would not be suitable or profitable to encumber an investigation of the history of typography *which has relation* to the type and typemaking of the fifteenth century by attempt to discuss the vexed question of the art, for the man who invented typography was indeed the man who invented movable letters; where the one is discovered, we have indeed found the other; but meanwhile, it is possible we can avail ourselves of whatever

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MEANWHILE, it is almost impossible to erect a system, or draw any but general conclusions, and these conclusions we speedily summarise as follows. Accepting as a fundamental principle that the feature of typography is in the mobility of the types, we dismiss, as beyond the scope of our inquiry, the numerous xylographic works which preceded typography, and passing in review all the alleged stepping-stones between the two arts, we fail to see in the evidence adduced as to the use of movable wooden perforated types anything to justify a conclusion that the earliest printers printed the books by these means; such types may possibly have been cut experim the practical impossibility of cutting them square enough to be composed forme, and of producing an importa work, is fatal to their claims. The marked difference of style and excel seen in the printing of certain of the earliest books leads one to accept the theory that two schools of printing existed side by side in the infancy of the art, one a rude school, which, not having the secret of the more perfect appliances of the inventors, cast its letters by some very primiti method, probably using moulds mad or clay, in which the entire type has been cast, and it is probable that all types were perforated and held secu together in lines by a wire. Furthe the suggestion that the earliest type were produced by a system of poly types, that the faces of each letter, from a plate resembling very much stereotype-plate, were each separate and mounted on loose wooden shank certainly must dismiss as being pur fanciful. Turning now to the proce adopted by the typographers of the advanced school, we certainly consi the first instance, although grasping principle of the punch, the matrices and the adaptable mould, they may have made use of inferior appliances, possibly by forming their matrices in lead from wooden or leaden punches or models, advancing thence by degrees to the use of steel punches, copper matrices, and the bipartite iron mould. We hold that the variations observable in the early works of this school are due mainly to uneven casting and wear and tear of the types, and as to the metal in which the type was cast, we find mention made of almost every metal, several of which, however, refer to the punches and matrices, and leaving tin, lead and antimony as the staple ingredients of the type-metal. Of the types themselves, we find these in the most essential particulars to be similar to those cast at a much later date, but we see evidence of perforated, mould-cast type, and, in the absence of a nick, a shamfer at the foot, from which the jet has been sawn or cut, instead of broken, and also we remark a great irregularity in the heights

THE INTRODUCTION OF TYPOGRAPHY started a heated controversy around its cradle lasting continually for four centuries, and volumes have been written, lives have been spent, fortunes have been wasted, nations have been stirred, societies have been organised, a literature has been developed, to find an answer to the now famous triple question, when, where, and by whom was found out the unspeakably useful art of printing books? And yet the world to-day is but little nearer a finite answer to the question than it was in the early fifteenth century, indeed, the dust of battle has really added to the mysterious clouds that envelop these problems, and we are tempted to seek refuge in an agnosticism which wellnigh refuses to believe that printing ever had an inventor. It would be neither suitable nor profitable to encumber any such investigation of that part of the history of typography which relates to type and typemaking of the fifteenth century by an attempt to solve the vexed question of the invention of the art, for the man who invented typography was without doubt the man who first *invented moveable types*, where the one is discovered, we have also found the other. Meanwhile it is possible to avail ourselves of any evidence that exists as to the nature of the types he and his successors used, and as to the methods by which those types were produced, and to arrive at some conclusion respecting the very earliest practices of the art of typefounding in the land and in the age in which it first saw light; one cannot say too often, that whenever we speak of typography and

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HOWEVER, the toil involved in tracing the characters and figures on wood, and engraving them, and printing them with the frotton, would appear in the case, at any rate, of the small school books, for the production of which this process was largely resorted to, and it is scarcely less wearisome than copying such required numbers by the pen of a scribe. And even if, at a later time, the book makers so far reduced their labours, as to write their text in the ordinary way on suitable paper, or with prepared ink, and so transfer their copy, after the manner of the Chinese, to the wood, the labour expended in proportion to the poor result, and the uselessness of the blocks when once their work was done, would undoubtedly impress an inventive genius with a true sense of dissatisfaction; an impractical man, as well as a theoretical, we may suppose he would try to experiment on the little wood block in his hand, and by sawing off all the lines, and also some of the letters in the lines, would try to arrange his tiny types into a few short words; a momentous experiment, and fraught with as great a revolution as the world has ever seen! keener discussion in the history of printing is that of the use of movable wooden types, as a first stage in the passage from xylography to typography, for those who write on the affirmative side of the question, profess to see in entury makes the slightest allusion to the use of wooden types. It is possible to think that some of the rinters, uninitiated to the mysteries of the punch and matrix, may have eavoured to cut themselves wooden ich, when they proved unworkable the press, they perforated and put gether; but it is doubtful that any such rude experiment ever resulted in the production of any important ork of note, although it is true that number of writers have asserted it Fournier, a practical typographer, this belief, from the fact that the pes are varied among themselves in uch a way which would not be the if they were cast from a matrix in moulds; in admitting the possibility of producing type in this way, and he possible obtuseness which could nventor of printing to spend many ars in laboriously engraving shanks nough for a single forme, the lack any satisfactory evidence that such as ever used, even experimentally, pelled us to deny them recognition istory of the origin of typography. ting aside therefore as improbable, nd not proved, the two theories of graved movable types, the question ses, did typography, like her patron goddess, spring fully armed from the brain of her inventor? in other words, did men pass at a single stride from xylography to the perfect typography, the punch, the matrix and mould?

THE INTRODUCTION OF TYPOGRAPHY commenced a controversy round its cradle lasting for four centuries; volumes have been written, lives have been spent, fortunes have been expended, communities have been stirred, and societies have been formed, while a literature has been developed, to arrive at an answer to the famous triple question: when and where, or by whom was discovered the useful art of printing books? and yet the world to-day is but little nearer a definite answer to the question than it was in the early fifteenth century for the dust of battle has but widely multiplied the mysterious clouds that envelop the great problem, and we are tempted to seek protection in an agnosticism which refuses to acknowledge that printing ever had an inventor. It would not be suitable or profitable to encumber an investigation of that portion of the history of typography that refers to the type and typemaking of *the fifteenth century* by an attempt to discuss the vexed question of the invention of the art, for the man who invented typography was doubtless the man who introduced movable letters, and where the one is discovered, we have likewise found the other; meanwhile, it is possible to avail ourselves of whatever evidence existing as to the nature of the types he and his successors used, and as to the methods by which those types were produced, and to arrive at some conclusion respecting the earliest practices of the art of typefounding in the land and in the age in which it first saw the light; one cannot say too often that whenever we

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HISTORIES OF NOTED PROMINENT BRITISH FOUNDRIES.

DOUBTLESS it is fair to suppose the idea of movable type may have been suggested to the mind of the inventor by a close study of some works of a xylographic printer, and an observation of the cumbrous and more wearisome method by which his books were then produced; the toil involved in first painfully tracing the reversed characters and figures on the wood, then of engraving them and, finally, of printing them with frotton, would appear, in the case, at any rate of the small school-bo the production of which this proc extensively used, scarcely less tedi than copying the required number by the deft pen of the average scr even if, at a later period, the book so far facilitated their labours as to write their text in the ordinary manner on prepared paper, or wit prepared ink, and so transfer the on to the wood, the labour expend proportion to the poor result, and the uselessness of the blocks when once their work was done, would doubtless impress an inventive ge with a due sense of dissatisfaction and impatience, and we can imagi him examining the first pages of his new publication, on which wo printed the characters of the alph and we can picture him speculatin as Cicero had speculated centuries before, on the possibilities present by their combination in indefinite variety of the twenty-five symbol and being a practical man as well as a theorist, we may conclude he attempt to experiment on the litt block in his hand, and by sawing off first the lines, and afterwards the letters in those lines, attempt to arrange his little types into a few short words; while no question has aroused more interest or been the primary cause of keener discussion in the history of printing than that referring to the use of movable wooden types as a first stage in the passage from xylography to the chaste typography of the present day, for those who write on the affirmative side of the question profess to see in those typographical works, as well as in those historical statements that are handed down by the old authorities, clear and conclusive evidence that the wood characters were used, and that many of the most famous examples by the early printers were executed by their means; but as for the latter source of their confidence, it is as least remarkable that not one writer of the fifteenth century makes the merest allusion to the use of wood types. It is possible to believe that some of the early printers, uninitiated to the many mysteries of the punch and matrix, may have endeavoured to cut themselves wooden types, which when they proved unworkable upon the press, they perforated and strung together with wire; it is no doubt beyond credit that any such rude experiment ever resulted in the production of a high-class standard work, although, it is true that numerous writers have stated it was so. Fournier, a practical typographer, persists in the belief, from the fact that the letters vary among themselves in a style which admitting

THE INTRODUCTION OF TYPOGRAPHY commenced a controversy round its cradle lasting for four centuries; volumes have been written, lives have been spent, fortunes have been expended, nations have been stirred, and societies have been formed, while a literature has been developed, to find an answer to the famous triple question: when, where, and by whom was found out the art of printing books? and yet the world to-day is but little nearer a definite answer to the question than it was in the fifteenth century, indeed the dust of battle has added to, not diminished, the mysterious clouds that envelop the great problem, and we are tempted to seek refuge in an agnosticism that wellnigh refuses to believe that printing ever had an inventor. It would be neither suitable nor profitable to greatly encumber a research of that part of a history of typography which relates to the types and typemaking of the fifteenth century by a fruitless attempt to discuss the vexed question of the invention of the art, for the man who *introduced typography* was indeed the man who first invented moveable types; where the one is discovered, we have found the other; meanwhile it is possible to avail ourselves of whatever evidence exists as to the nature of these materials he and his successors used, and as to the methods by which those types were produced, and to arrive at some conclusion respecting the earliest practices of the art of typefounding in the land and the age in which it first saw light; one cannot repeat too often, that whenever we speak of typography and its invention nothing is meant but printing with

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HISTORIES OF NOTED PROMINENT BRITISH FOUNDRIES.

BRIEFLY, to this feature is due the attempt on the part of the early printer to imitate manuscript as closely as possible, as well as the exigencies of justification in composition, that, in the absence of a variety of spaces, required various widths in the letters themselves, which was common to both schools of the early typography. Of the face of type used by the early printers, we shall have occasion to speak later on; with respect to the development of letter-founding as an industry, there is but little that can be gathered in the history of the fifteenth century, while for the most part printers were their own founders, and every printer had his own types; such is, therefore, a bri outline of the chief facts and opini regarding the processes of the early typefounders, and yet it may be sai that, after all, we know very little the matter, as the facts are very fe and the conjectures, in many insta so contradictory, that it is impossi to erect a system, or draw any but general conclusions, and these con briefly summarise as follows: acce as a fundamental principle that th essence of typography, while passi in review the alleged stepping-ston between the two arts, we fail to see in the evidence adduced in the use of movable wooden perforated typ anything to justify the conclusion, the earliest printers printed books, their means. The marked differen of style and excellence in the typo and certain of the early books lead accept the theory that two schools of typography existed side by side in the infancy of the art, one a rud school, which, not having the secre the more perfect appliances of the inventors, would cast its letters by some primitive method, and proba the moulds of sand or clay, in whi the entire types had been moulded while such letters may have been perforated and held together in line by a wire. The suggestion that the earliest letters were produced by a system of polotype, and the face of each letter, sawn off a plate resembling a stereotype-plate, was separately mounted on wooden shanks, will be dismissed as being purely fanciful; and turning now to the methods adopted by the typographers of the more advanced school, we consider that in the first instance, while grasping the principle of the punch, the matrix and the mould, they may have made use of inferior appliances, and at the same time by forming their matrixes in lead from the wooden and leaden punches, or models, and then advancing by degrees to the use of steel punches, copper matrices, and the bipartite iron mould. We hold that the variations observable in the very first works of this school are due to uneven casting and wear and tear of the types, and as to the metal in which the type was cast, and we find mention made of almost all metals, very many of them refer to the punches and matrices, leaving tin, lead, and antimony as the staple ingredients of the type-metal; but as to the letters, we find these

THE INTRODUCTION OF TYPOGRAPHY commenced a controversy round its cradle lasting for centuries; volumes have been written, lives have been spent, fortunes have been wasted, communities have been stirred, societies have been organised, while a literature has been developed, to find answer to the now famous triple question, when, where, and by whom was found out the useful art of printing books? and yet the world to-day is but little nearer a definite answer to the question than it was in the fifteenth century, for the dust of battle has largely added to the ever mysterious clouds which envelop the great problem, and we are tempted to seek refuge in an agnosticism which however declines to believe that printing ever had an inventor. It would be neither suitable nor profitable to encumber an investigation of that part of the *history of typography* that refers to type and typemaking of the fifteenth century by an attempt to solve the question of the introduction of the art, for the man who invented typography was the man who first invented movable letters; where the one is discovered, we have also found the other; but in the meantime it is possible to avail ourselves of whatever evidence exists as to the nature of the various types which he and his successors used, and particularly as to the methods by which those types were produced, and to arrive at some conclusion in respect to the very earliest practices of the art of typefounding in the land and in the age in which it first saw light; one cannot say too often that when we speak of typography and its invention nothing is meant but printing with the aid of separate types,

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HISTORIES OF NOTED PROMINENT BRITISH FOUNDRIES.

MOREOVER, the claims made for wood letters as a means by which the early books were produced, are not historically unsupported, but the whole weight of practical evidence rejects them, and dismissing them, therefore, from our consideration, a new theory stands before us, which at first seems to supply, not only a more probable, but in fact a more possible stepping-stone between xylography and typogr the theory of sculpto-fusi types to have sprung up on no firmer than the difficulty of accounting for the marked irregularities in the letters of the earliest printe books, and the lack of a theory more feasible than that of mov wood type to account for it, the aside as improbable, and not pre the two theories of engraved ty the question arises, did typogra her patron goddess, spring fully armed from the brain of her inv in other words, did men pass at a single stride from xylography to the perfect typography of th punch, the matrix, and the moul or are we still to seek for an int in some ruder and more primiti process of production? and it is we think, to resist the conclusio that all the earlier works of typ were the impression of cast met types; but that the methods of casting employed were not alwa those of matured letter-foundin to us not only probable, but evi a study of the works themselves and we shall briefly refer to one or two theories which have been propounded, all with more or le plausibility, while casting in san was an art not unknown to the silversmiths and trinket-makers of the fifteenth century and several writers have suggested that the early printers applied this process to type-founding. A most important difficulty to be overcome in type cast by this or any other primitive method would be the absence of uniformity in the letters, and some of the letters would stand higher than others, and the low ones, unless raised, would not only miss the ink, but would not be visible in the impression. Another suggested mode is the one of casting in clay moulds, by a method similar to that used in the sand process, and resulting in similar peculiarities and variations in the types; while one who is the chief exponent of this theory suggests that the types were produced by pouring melted lead, or other metal, into moulds of earth or plaster made while the earth or plaster was still heated, upon the letters cut by hand on wood or metal in the ordinary manner, as used from time to time immemorial, and in casting statues of bronze and other articles of metal, whether for use or ornament; so the mould thus formed could not be of long duration, and in fact, would scarcely avail for a second casting, as it would be scarcely possible to extricate the type after casting

THE INTRODUCTION OF TYPOGRAPHY started a controversy around its cradle lasting for four centuries, and volumes have been written, lives have been spent, fortunes have been expended, societies have been organised, communities have been stirred, and literature has been developed, to find an answer to the famous triple question: when, where, and by whom was found out the useful art of printing books? And yet the world to-day is very little nearer a definite answer to this question than it was in the fifteenth century for the dust of battle has certainly multiplied the mysterious clouds that envelop the problem, and we are tempted to seek refuge in an agnosticism which refuses to think that printing ever had an inventor; it would be neither fitting nor profitable to encumber an investigation of that part of the *history of typography* that relates to types and type making of the fifteenth century by an attempt to discuss the vexed question of the invention of the art, for the man who did invent typography was doubtless the man who first invented movable letters; where the one is discovered, we have also found the other, and at present, it may be possible to avail ourselves of whatever evidence as to the nature of the types he and his successors used, and as to the methods by which those types were produced, and so to arrive at some conclusion respecting the earliest practices of the art of typefounding in the land and the age in which it first saw light; one cannot repeat too often, that whenever we speak of

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HISTORIES OF PROMINENT BRITISH LETTER FOUNDRIES.

REMARKABLE claims set up on behalf of moveable wood types as the means by which the earlier books were printed, are not supported, and practical evidence rejects them; leaving them, at present, from our consideration, a new theory confronts us, which at first appears to supply, if not a probable, certainly a possible, stepping-stone between xylography and typography. The idea of the sculpto fusi mould was possibly the goal of the discovery, and those who succeeded in reaching it were the typographers of the early days, others that groped after it through tedious by-ways, were the rude artists of the *Donatus* and *Speculum*. It must be admitted, in considering the early modes of type-casting, the inquirer stands in a field of conjecture, and has only native evidence to assure him that es undoubtedly did exist, and he arches in vain for any direct clue to the nature and details of those ethods. We shall briefly refer to ries which have been propounded less of plausibility; while casting

Cowper's English Liberty.

The king who loves the law, respects his bounds,
And reigns content within them: him we serve
Freely, and with delight, who leaves us free:
But recollecting still that he is man,
We trust him not too far. King though he be,
And king in England too, he may be weak,
And vain enough to be ambitious still;
May exercise amiss his proper powers,
Or covet more than freemen choose to grant:
Beyond that mark is treason. He is ours
To administer, to guard, to adorn the state,
But not to warp or change it. We are his
To serve him nobly in the common cause,
True to the death, but not to be his slaves.
Mark now the difference, ye that boast your love
Of kings, between your loyalty and ours!
We love the man, the paltry pageant you;
We the chief patron of the commonwealth,
You the regardless author of its woes;
We for the sake of liberty, a king,
You chains and bondage for a tyrant's sake:
Our love is principal, and has its root
In reason is judicious, manly, free;
Yours, a blind instinct, crouches to the rod,
And licks the foot that treads it in the dust.
Were kingship as true treasure as it seems,
Sterling, and worthy of a wise man's wish,
I would not be a king to be beloved
Causeless, and daubed with undiscerning praise,
Where love is mere attachment to the throne,
Not to the man who fills it as he ought.
'Tis liberty alone that gives the flower.

Solid

her suggested mode is that of clay moulds, by a mode quite that used in the sand process ulting in similar peculiarities and variations in the types; a riter suggests that the letters made by pouring melted lead her soft metal into moulds of arth or plaster was in a moist ate, upon letters cut by hand ood or metal; in the ordinary sed from time immemorial in casting statues of bronze and her articles of metal, whether or ornament; the mould thus could not be of long duration indeed, it could scarcely avail sible to extract the type after ng without breaking the clay nd even if that could be done he shrinking of the metal in ooling would be apt to warp mould beyond the possibility of further use, and it would be more reasonable to suppose that a set of models would be reserved for the periodical renewal of the moulds all through the work, and that the variation in the types would be due, not only to the gradual paring of the faces of the models, but to the varying

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Putting aside, therefore, as impr proved, the two theories of engra moveable types, the question aris typography, like her patron godd spring fully armed from the brai of her inventor? or, in other wor did men pass at a single stride fr xylography to the perfect typogr punch, matrix, and mould, or should we seek an *intermediate stage* in some ruder and more primitive process of production? and it seems quite impossible to resist the conclusion, that all the earliest works of typography were the impressions of cast metal letters; but that all the ways of casting employed were not always

The time occupied after the first engraving of models in forming, in drying and clearing the mould, in casting, extracting, or possibly perforating the types, would be little short of the rapid performance of a practised xylographer. Still, there would be a gain in the possession of a fount of moveable type, which even if the

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HISTORIES OF PROMINENT BRITISH LETTER FOUNDRIES.

NEITHER suitable nor profitable would it be to encumber an investigation of the history of typography, which relates to types and type-making of the fifteenth century, by attempting to discuss the perplexed question of the invention of the art; for, no doubt, the man who did invent typography was the man who invented movable wood types, and where the one is discovered, we have also found the other. But, meanwhile, it is possible to avail ourselves of any evidence existing as to the nature of letters he and his successors used, and as to the methods by which those types ar and possibly to arrive at some co early *practices of the art* of typog in the land and in the age in whi saw light, and one thing therefor is certain: he who did not invent printing with movable types did, as far as typography goes, invent nothing; then what material was used first in this invention; of what metal the first letters, the patrices and matrices were made; patrices were substituted by using brass matrices and steel patrices; while all this belongs to a secondary question of technical execution of the principal idea: multiplication of books by means of multiplication of letters, or multiplication of letters by means of their great durability and repeated use of the letters, or by means of the looseness of each individual letter; even if this principle be adopted, it will be obvious, that a large class of works which usually occupy a prominent place quiries into the origin of printing have but a slight bearing on the history of typography; the block books from 1405 to *1627* had but little communication with the art that followed and eclipsed them. In the one respect of marking the cited keener discussion in the history of printing, than that use of movable wooden types as a first stage in the passage graphy to typography; while rite on the affirmative side of the question profess to see in rlier typographical works, as ical statements handed down horities, the clearest evidence that wooden types were used, and that several of the most us works of the early printers cuted by their means; but, on estion whether any book was ver printed with such type, it wholly inconclusive, and that at any such rude experiment er resulted in the production rk like the *Speculum*, though many writers have asserted it nd even Fournier, a practical typographer, insists from the fact that letters vary among themselves in a manner that would not be the case had they been cast from a matrix in a mould; but leaving them, however, a new theory confronts us that at first seems to infer a probable, and certainly a possible, stepping-stone between xylography and use of printing for the instruction of mankind, the block books and the very earliest works of typography proper demand an equal interest; but, in regard to their mechanical production, the one feature they possess in common is the

COWPER'S LOVE OF NATURE.

Nor rural sights alone, but rural sounds,
Exhilarate the spirit, and restore
The tone of languid Nature. Mighty winds,
That sweep the skirt of some far-spreading wood
Of ancient growth, make music not unlike
The dash of ocean on his winding shore,
And lull the spirit while they fill the mind;
Unnumbered branches waving in the blast,
And all their leaves, fast fluttering all at once.
Nor less composure waits upon the roar
Of distant floods, or on the softer voice
Of neighbouring fountain, or of rills that slip
Through the cleft rock, and, chiming as they fall
Upon loose pebbles, lose themselves at length
In matted grass, that, with a livelier green,
Betrays the secret of their silent course.
Nature inanimate employs sweet sounds,
But animated Nature sweeter still,
To soothe and satisfy the human ear.
Ten thousand warblers cheer the day, and one
The livelong night: nor these alone whose notes
Nice-fingered art must emulate in vain,
But cawing rooks, and kites that swim sublime
In still repeated circles, screaming loud,
The jay, the pie, and even the boding owl,
That hails the rising moon, have charms for me.
Sounds inharmonious in themselves, and harsh,
Yet heard in scenes where peace for ever reigns,
And only there, please highly for their sake.
Like a coy maiden, ease when courted most,
Farthest retires—an idol, at whose shrine
Who oftenest sacrifice, are favoured least.

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HISTORIES OF PROMINENT BRITISH LETTER FOUNDRIES.

BRIEFLY, the objection against both the clay and sand methods is tediousness; therefore the time taken up after the first engraving of the models in forming, drying and clearing the mould, in casting and extracting, perhaps perforating, the types would be but little short of the expeditious performance of a skilful xylographer; but most likely there would be a clear gain in the possession of a fount of movable types, which, even if the metal were soft lead or pewter, might nevertheless be of service in more than one forme, under a rough press roughly handled; with regard to the xylographic block, only one hand, and that a skilled one, could labour; wh moulding and casting of these types, many hands could make light work, and yet there still suggestion as to the method in which the types of the rude sci produced. This may be describ as a system of what the founde of sixty years ago called "poly he imagines that the first prin have discovered a way of moul so as to get a matrix-plate imp of the whole page, while upon matrix they would pour a liqu metal, and by the aid of a roll cylinder, press the fused matte evenly, so as to penetrate into the hollows and corners of the letters. This tablet of tin or le being easily lifted and detache the matrix, would then appear as a surface of metal in which the letters of the alphabet stoo out reversed and in relief; whi these letters could easily be de and rendered mobile by the use a knife or other sharp instrum and the operation could be rep a hundred times a day; therefo metal faces so produced would be fixed on wooden shanks, type high, and the fount would then be complete; perhaps it may be well before quitting this subject to take note of a certain phrase which has given rise to considerable conjecture and controversy in connection with the earliest methods of typography. Turning from the conjectured primitive processes of the ruder school of early typography we may pause to consider the practice of the more mature school, which, as has already been reported, appears to have arrived immediately at the secret of the punch, matrix, and adjustable mould. We should be loth to declare that they arrived directly at the most perfect mechanism of these appliances; indeed, an examination of the earliest productions of the Mentz press, beautiful as they are, convinces one that the first printers were not finished typefounders; or even if their first punches were wood, or their first matrices lead, and their first mould no more than a clumsy adaptation of the composing-stick, they had yet the secret of the art; and to perfect it was a mere matter of time; also a number of experiments have proved that the face of the wood type may be without injury impressed into the lead in a state of semi-fusion, and thus produce perfectly an inverted image of itself in the matrix. It

THE INTRODUCTION OF TYPOGRAPHY started a controversy around its cradle lasting for several centuries; volumes have been written, fortunes have been wasted, societies have been organised, communities have been stirred, a literature has been developed, to find an answer to the famous triple question: when, where, and by whom was discovered the useful art of printing? and yet the world to-day is but very little nearer a finite answer to the question than it was in the early fifteenth century, for the dust of battle has very largely increased those mysterious clouds which envelop this great problem, and we are tempted to seek refuge in an agnosticism that refuses to believe that printing ever had an inventor. It would not be *suitable nor profitable* to encumber an investigation of that important part of the history of typography which relates to the type and typemaking of the fifteenth century by an attempt to discuss the perplexed question of the invention of the art, for the man who invented typography was undoubtedly the man who first invented movable letters, and where the one is discovered, we have also found the other; in the meantime it is possible to avail ourselves of all evidence existing as to the nature of the letters he and his successors used, and as to the methods by which those types were produced, and thus arrive at some conclusion respecting the earliest practices of the art of typefounding in the land and the age in which it first saw the light; one cannot say too often, that whenever we speak of typography and its invention nothing is meant

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HISTORIES OF PROMINENT BRITISH LETTER FOUNDRIES.

HOWEVER, it is now possible to believe that certain of the early printers, uninitiated into the mystery of the punch, may have tried to cut themselves wooden letters, which, when they proved untractable under the press, they perforated and strung together in lines; but it is beyond credit that any such rude experiment ever resulted in the production of a work like before stated; it is true that many writers have said that it was so; Fournier, a practical typographer, insists upon it from the fact that the letters differ amongst themselves in a manner armed from the brain of her inventor? in other words, did men proceed at a single stride from xylography to the perfect casting of the punch, the matrix, and the mould? or are we still to seek for an intermediate stage in some ruder or more primitive method of production? but it is impracticable, we think, to resist the conclusion that all the early works of typography were the impression of cast metal types; as the methods of casting employed were not always those of matured letter-founding it seems to us not only probable, but evident from a study of the works

THE INTRODUCTION OF TYPOGRAPHY commenced a controversy around its cradle which lasted for several centuries; volumes have been written, lives have been spent, fortunes have been wasted, communities have been stirred, societies have been formed, a literature has been developed, to find an answer to the famous triple question: when, where, and by whom was discovered the useful art of printing books? And yet the world to-day is little nearer a definite answer to the question than it was in early days, for the controversy has multiplied rather than diminished the mysterious clouds that envelop the problem, and we are tempted to seek refuge in an agnosticism that refuses to believe that printing ever had an inventor. It would not be suitable or profitable to encumber an investigation of that part of the *history of typography* that relates to the type and type-making of the fifteenth century by any attempt to discuss the perplexed question of the invention of the art, for the man who invented typography was doubtless the man who invented movable letters, and where the one is discovered, we have also found the other; but meanwhile, it is possible to avail ourselves of whatever evidence exists as to the nature of the letters he and his successors used, and as to the methods by which those letters were produced, while arriving at some conclusions in respect of the earliest practices of the art of type-founding in the land and the age in which it first saw the light; therefore, one cannot say too often that, whenever we speak of the introduction of typography, nothing is meant but the printing with the separate letters, which therefore in distinction from letters cut on wooden plates, can be placed together or used separately according to desire; one thing, therefore, is certain: he who did not invent printing with movable types, did, as far as typography goes, invent nothing. What material was first used in this important invention; of what materials the first letters, the patrices and the matrices were made; by whom and when leaden matrices and brass patrices

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inquirer stands in a field of pure jecture, and he has only negative evidence to assure him, while he rches in vain for any direct clue to the nature and details of those ethods; for we shall briefly refer or two theories which have been ropounded, all with more or less plausibility. Casting in sand was an art which was not unknown to silversmiths and trinket-makers fifteenth century, and a number writers have suggested that some of the first printers adopted this to type-founding; while another suggested mode is that of casting clay moulds, by a system similar used in the sand process, resulting milar peculiarities and variations the letters; a writer of this theory uggests that the types were made pouring melted lead or other soft etal into the moulds of the earth or the plaster, formed, while the plaster was in a moist condition, upon letters cut by hand in wood or metal, in the ordinary manner used from time to time in casting tues of bronze and other articles tal, whether for use or ornament. The mould formed in this manner not be of long duration; indeed, could scarcely avail for a second casting, as it would be impossible to extract the type after casting without breaking the clay, and if ld be accomplished, the shrinking of the metals in cooling would be moulds beyond the possibility of

which would not be the case had they been cast from a matrix in a mould; while leaving them, therefore, from our consideration, a new theory confronts us, which at first blush seems to give, if not a more probable, certainly a more possible, stepping-stone between xylography and typography. Putting aside therefore as improbable, and not proved, these two theories of engraved movable types, the question naturally arises, did typography, like her patron goddess, start fully

further use, and it would be more reasonable to think that one set of models would be reserved for a periodical renewal of moulds all through the work, and that the variation of the letters would be due, not to the gradual paring of the faces of the models, but to the different skill and exactness with which successive moulds would be taken, and the chief objection urged against both the clay and sand methods as described is their tediousness, for the time occupied after the

Leaded, 1½-point. Lower-case a to z, 14¼ ems.

HISTORIES OF PROMINENT BRITISH LETTER FOUNDRIES.

NEVERTHELESS, the labour involved in first tracing the letters and figures, reversed, on the wood, and afterwards printing them with the frotton, would appear in the case, at any rate, of many school-books, for the production of which this process was largely resorted to, and scarcely less irksome than copying the required quantity by the deft pen of a scribe; and even if, at a later period, many of the bookmakers so far facilitated their tasks as to write their text in the ordinary way on prepared paper, or with prepared ink, and so transfer their copy, on to the wood, the labour spent in proportion to the result, the uselessness of the blocks when once their task was done, would no doubt impress an inventive genius with a sense of dissatisfaction and impatience, while we can imagine him examining the first page of an important work, on which would be engraved, in three lines, with a clear space between each characte letters of the alphabet, and specula as Cicero had speculated centuries before, on the possibilities present the combination in indefinite vari of those twenty-five symbols; also being a practical man as well as a theorist, we may suppose he would attempt to arrange his little types into a few short words, a momento experiment, and fraught with the greatest revolution the world has ever known. No question has aro interest, or excited keener discussi in the history of printing than the of the use of movable wooden typ as a first stage in the passage from xylography to typography, for tho who write on the affirmative side of the question profess to see in the early typographical works, as well as in the historical statements han down by the old authorities, clear evidence that wooden types were used, and that several of the most famous works of the first printers were executed by their means. As the latter source of confidence it is remarkable that no writer of fifte century makes slightest references on the use of wooden types; even on the question if any book was ever printed with such type, it is wholly inconclusive. It is possible to think that certain of the earliest printers, uninitiated to the mysteries of the punch and matrix, may possibly have attempted to cut themselves wooden letters, which, proving unworkable upon the press, they perforated and put together in lines; it is very dubious that any such rude experiment has ever resulted in the production of such a work like the Speculum; nevertheless, it is true that very many writers have asserted it was so. Fournier, a great typographer, insists upon the fact that very many of the types vary among themselves, in a manner which would not be the case had they been fitly cast from a matrix in a mould; even the experiments made, by some of the ardent supporters of the theory, have been woful failures. The claims set up on behalf of movable letters as a means by which many of the early books were printed, are not wholly unsupported, but the whole weight of practical evidence rejects them; while dismissing them, therefore, from our consideration, a theory confronts us, which at first blush seems to supply, if not a more probable, certainly a more possible, stepping-stone between the art of xylography and typography, though the theory of the sculpto-fusi types appears to have sprung up on no sounder foundation than the difficulty of accounting for the marked variations in the letters of the earlier printed books, and the omission of a theory more feasible than that of movable wood type to judge

THE INTRODUCTION OF TYPOGRAPHY commenced a heated controversy around its cradle that lasted several centuries; while volumes have been written, lives have been spent, fortunes have been expended, nations have been stirred, and literature has been developed, to find an answer to the famous triple question: when, where, and by whom was found out the useful art of printing books? And yet the world to-day is very little nearer a finite answer to the question than it was in the fifteenth century, indeed, the dust of battle has largely multiplied the mysterious clouds which envelop the great problem, and we are indeed tempted to seek refuge in an agnosticism that refuses to believe that printing ever had an inventor. It would be neither suitable nor profitable to cumber an investigation of that part of the history of typography that refers to types and typemaking of the fifteenth century by an attempt to discuss the question of the invention of the art, for the man who did invent typography was *without doubt* the man who first used movable wood letters, and where the one is discovered, we have also found the other; and at present it may be possible to avail ourselves of whatever evidence that is likely to exist, as to the nature of the letters he and his successors used, and as to the ways by which the types were produced, or possibly to arrive at some conclusion regarding the first practices of the art of typefounding in the land and the age in which it first saw the light. It can be repeated often, that when we speak of the use of typography and its invention, nothing is understood but the printing with separate types, which therefore in distinction from letters cut on wooden or metal plates, may be placed together or used separately according to inclination; one thing therefore is certain; he who did not invent printing with movable letters did, as far as typography goes, invent nothing. What material was first used in this important invention; of what materials the first letters, the patrices and matrices were made; by whom and when leaden matrices and brass patrices were replaced by the steel patrices and brass matrices; all this

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Solid.

Leaded, 1½ point. Lower-case a to z, 13¾ ems.

HISTORIES OF NOTED PROMINENT BRITISH FOUNDRIES.

RECOGNISING as not proved these two theories of engraved movable types, the question therefore appears, did typography, like her mysterious patron goddess, spring fully armed from the brain of her inventor? or, in other words, did men pass at a single stride from xylography to the perfect typography of the punch, matrix and mould? or are we to seek for an intermediate stage in some ruder and a more primitive process of production? and it is impossible, we think, to resist the conclusion that all the earliest works of typography were the impression of cast metal types but that the methods of castin were not always those of matu letter founding, seems to us no only probable, but evident fro a study of the works themselv therefore considering the prim of typecasting, it must be fran admitted that the inquirer sta a field of pure conjecture, and he has only negative evidence to assure him that such primi undoubtedly did exist, and he searches in vain for any direct clue as to the nature and detai of those methods, and therefor we shall briefly refer to one or two theories which have been propounded, all with more or less plausibility. Casting in sa was an art not unknown to th silversmiths and trinket-make of the fifteenth century, and se had suggested that some of th early printers applied this pro to typefounding; while anothe suggested mode is that of casti clay moulds by a method very similar to that used in the san process and resulting in simila peculiarities and variations in the types, and a certain writer chief exponent of this theory, the types were made by pouri melted lead or other soft meta into moulds of earth or plaster formed, while the earth or pla was in a moist state, upon lett cut by hand in wood or metal; in the usual way used from time to time immemorial in casting statues of bronze and other articles of metal, whether for use or for ornament; and the mould thus formed could not be of long duration; indeed, it could scarcely avail for a second casting, as it would be scarcely possible to extract the type after its casting without breaking the clay, and even if that could be done, the almost certain shrinking of the metal in cooling would be very liable to warp the mould beyond the possibility of further use; and it would be more feasible to imagine that one set of models would be reserved for the renewal of the moulds all through the work, and the variations of the types would be due not only to the gradual paring of the faces of the models, but to the different skill and accuracy with which all the successive moulds would be taken. The chief objection urged against both the clay and sand methods as above detailed is their tediousness. The time taken after the first engraving of the models in forming, drying and clearing the mould, casting, extracting, touching up, perhaps perforating, the types would be little short of the expeditious performance of a practised xylographer, and so there would be a gain in the possession of a fount of movable letters which, even if the metal in which they were cast was merely soft lead or pewter, might nevertheless, do service in more than one forme, and under a rough press, roughly handled; but on the

THE INTRODUCTION OF TYPOGRAPHY started a heated controversy around its cradle lasting for four centuries; large volumes have been written, lives have been spent, fortunes have been wasted, nations have been stirred, and societies have been organised, while a literature has been developed, to find answer to the now famous triple question: when, and where, or by whom was found out the most useful art of printing books? And yet the world to-day is but little nearer a finite answer to the question than it was in the fifteenth century indeed, the dust of battle has but multiplied the mysterious clouds that envelop the problem, and we are tempted to seek refuge in an agnosticism that refuses to believe that printing ever had an inventor. It would be neither suitable nor profitable to encumber an investigation of that portion of the *history of typography* which relates to types and typemaking of the fifteenth century by any attempt to discuss the perplexed question of the invention of the art, for the man who did invent typography was no doubt the man who invented movable letters, and where the one is discovered, we have also found the other; but at present, it is possible to avail ourselves of whatever evidence exists as to the nature of the types which he and his successors used, and to the methods by which those types were produced, and possibly to arrive at some conclusions respecting the very earliest practices of the art of typefounding in the land and the age in which it first saw light; one cannot say too often, that when we speak of typography and its wonderful invention, nothing is meant, or rather nothing should be meant, but the printing with the aid of separate types, which therefore in distinction from letters cut on wooden plates, can be placed together or used separately according to inclination; one thing, therefore, is certain; he who did not invent printing with movable types,

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5-Point Lining No. 27.

PROMINENT BRITISH FOUNDRIES

THE INTRODUCTION OF TYPOGRAPHY commenced a controversy around its cradle which lasted continually four centuries. Volumes have been written, lives have been spent, large fortunes have been wasted, societies have been organised, nations have been stirred, while a literature has been developed, to find answer to the triple question, when, where, and by whom was found out the useful art of printing books: and yet the world to-day is little nearer a definite answer to the question than it was in the early fifteenth century, indeed the dust of battle has added to the mysterious clouds that so completely envelop this most interesting problem. It would be neither suitable nor in any way profitable to encumber an investigation of the history of typography which deals with types and typemaking of the fifteenth century by any attempt to discuss the vexed question of the introduction of this art. the man that [illegible] typography was also without doubt the one [illegible]troduced movable types, and where the one is [illegible]we have also found the other; at present it is [illegible]to avail ourselves of evidence that exists as [illegible]ture of the types he and his successors used. [illegible]tion has aroused greater interest, and excited [illegible]scussion in the *History of Printing* than that [illegible]e of movable wooden types as a first stage in [illegible]ge from xylography to typography: for those [illegible]write on the affirmative side of the question [illegible]n the early typographical works, as well as [illegible]orical statements that are handed down by [illegible]uthorities, the clearest evidence that wooden [illegible]ere used, and that several of the most famous

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5½-Point No. 23.

PROMINENT FOUNDRIES.

With the Introduction of Typography commenced a long controversy lasting for four centuries, lives have been lost fortunes have been wasted, societies have been formed, communities have been stirred, a literature has also been developed, to discover a final answer to the famous triple question, when, where, and by whom, was the useful art of printing books found out? And yet the world to-day is little nearer a definite answer to the vital question, indeed the dust of battle has added to rather than dismissed, the clouds. It would not be suitable or profitable to encumber a research of that section of the history of printing that refers to the types of the fifteenth ce[illegible] trying to discuss the vexed [illegible] of the invention of the art, [illegible] did first introduce typogra[illegible] printer was doubtless the s[illegible] first invented movable type[illegible] one is discovered, we have [illegible] found the other. One cannno[illegible] too often that, whenever w[illegible] speaking of typography an[illegible]

5-Point Lining No. 24.

PROMINENT BRITISH FOUNDRIE[illegible]

THE INTRODUCTION OF TYPOGRAPHY comm[illegible] a controversy around its cradle lasting for four[illegible] volumes have been written, lives have been spent[illegible] fortunes have been expended, communities have[illegible] stirred, societies have been organised, a literature[illegible] been developed, to find an answer to the now fa[illegible] triple question; when, where, and by whom was[illegible] the beneficial art of printing books? And yet th[illegible] to-day is little nearer a finite answer to the ques[illegible] it was in early days, for the dust of battle has increased the mysterious clouds which envelop the problem, and we are tempted to seek refuge in an agnosticism, which refuses to believe printing had an inventor. Putting aside therefore, as improbable and not proved, the two theories of engraved movable type, the question then arises, did typography, like her patron goddess, arise fully armed from the brain of her inventor? or, so to speak, did men pass at one great stride from xylography to the perfect typography of the punch, the matrix, and mould? or are we to seek for a stage in some ruder and a more primitive mode of production? it is therefore impossible to resist the conclusion that well nigh all the earlier works of typography were doubtless the impression of metal types. We shall, however, refer to one or two theories that have been propounded, and all with more or less of plausibility. casting in sand was not unknown to silversmiths, as well as trinket makers of the fifteenth century, and a number of writers have suggested that several of the earlier printers applied this process to typefounding. yet another mode is that of casting in clay

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4½-Point No. 4.

[illegible]ENT BRITISH FOUNDRIES

[illegible]tion of Typography started a heated [illegible]ting for four centuries, and volumes [illegible]been written, lives have been spent, [illegible]have been wasted, communities have [illegible]been formed, a literature has been [illegible]developed, and an answer to the famous triple [illegible]when, where, and by whom was the [illegible]ful art of printing books found out? [illegible]orld to-day is little nearer a definite [illegible]question, indeed the dust of battle [illegible]rather than dismissed the clouds. It [illegible]uitable or profitable to encumber a [illegible]ch section of the history of printing [illegible]the types of the fifteenth century in trying to discuss the vexed question of the invention of the art for he who first introduced typography to the printer was doubtless the man who first invented *Movable Types*. where the one is discovered we have doubtless found the other. One cannot repeat too often that, whenever we are speaking of typography and its invention, nothing is meant, or rather nothing should be meant other than printing with separate types which therefore in distinction from letter cut on wooden or metal plates, may be placed together or used separately according to inclination. The one thing therefore to be sure, he who did not invent printing by means of movable types, did as far as typography goes, invent nothing, but meanwhile it is quite possible to find out the nature of the materials he and his successors employed for their manufacture. as all these inquiries belong to the important questions

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PROMINENT BRITISH LETTER FOUNDRIES.

MEANWHILE, the introduction of typography started a curious controversy lasting for centuries; volumes have been written, lives have been spent, fortunes have been sunk, societies have been formed, communities have been stirred, to find an answer to the famous triple question: when, where, and by whom was found out the unspeakably useful art of printing books? Again it is otherwise reasonable to suppose that this idea of movable types may have been suggested to the mind of the inventor by a careful study of the results of a xylographic printer, and a close observation of the *cumbrous* and wearisome methods by which his books were produced. The great toil involved in first tracing the signs and figures on the wood, then engraving them, and, finally, of printing them with the frotton, would appear, in the case, at any rate, of the small school-books, for the scribes

12-Point, No. 18. £1234567890 *Lower-case a to z, 12 ems.*

THE REMARKABLE TYPOGRAPHICAL DISCUSSION.

PERHAPS no question has aroused a keener discussion in the history of typography than its introduction. During nearly four centuries volumes have been written, lives have been willingly spent, fortunes have been wasted, nations have been stirred, and societies have been formed, while a literature has been developed, to possibly find answer to the question: when, where, and by whom was discovered the useful art of printing books? and yet even to-day the world is no nearer a conclusive answer to the question than in the early days, indeed the dust of battle has but increased, rather than lessened, the mysterious clouds that envelop the problem, that we are almost tempted to take refuge in an agnosticism that refuses to agree that printing had an inventor; therefore, it would not be suitable or profitable to encumber an investigation of the history of typography which has *relation* to the types and typemaking of the fifteenth century by attempts to discuss the vexed question of the art, for the man who invented typography was indeed the same man who invented movable letters; where the one is discovered, we have indeed

10-Point, No. 23. £1234567890 *Lower-case a to z, 13 ems.*

Leaded, 1½-point.

CONTROVERSY ON THE INVENTION OF PRINTING.

SOCIETIES have been organised, communities have been stirred, and literature has been developed, to find an answer to the famous triple question: when, where, and by whom was found out the useful art of printing books? And yet the world to-day is very little nearer a definite answer to this question than it was in the fifteenth century for the dust of battle has certainly multiplied the mysterious clouds that envelop the problem and we are tempted to seek refuge in an agnosticism which refuses to think that printing ever had an inventor; it would be neither fitting nor profitable to encumber an investigation of that portion of the history of typography that relates to types and typemaking of the fifteenth century by an attempt to again discuss the vexed question of the *invention* of the art, for the man who did invent typography was doubtless the man who first invented movable letters; where the one is discovered, we have also found the other, and at present, it may be possible to avail ourselves of whatever evidence as to the nature of the types his successors

8 Point, No 26. £1234567890 *Lowercase a to z, 13¾ ems*

HISTORIES OF NOTED PROMINENT BRITISH FOUNDRIES.

RECOGNISING as not proved these two theories of engraved movable types, the question therefore arises, did typography, like her mysterious patron goddess, spring fully armed from the brain of her inventor? or, in other words, did men pass at one single stride from xylography to the perfect typography of the punch, matrix and mould? or are we to seek for an intermediate stage in some ruder and more primitive process of production? It is impossible, we think, to resist the conclusion that all the earliest works of typography were the impressions of cast metal types; but that the methods of casting employed were not always those of matured letter founding, it seems to us not only probable, but evident from a study of the works themselves. Casting in sand was an art not unknown to the silversmiths and trinket-makers of the fifteenth century, and several writers have suggested that some of the early printers applied this process to typefounding; another suggested mode is that of casting clay moulds by a method very similar to that used in the sand process and resulting in similar peculiarities and *variations* in the types; a famous old writer, one of the chief exponents of this theory, considers the types were made by pouring melted lead or some other soft metal into moulds of earth or plaster formed, while the earth or plaster was in a moist state, upon letters cut by hand in wood or metal; in the ordinary way used from time to time immemorial in casting statues of bronze or other metal articles, whether for use or for ornament; and the mould

6-Point, No. 26. £1234567890 *Lowercase a to z, 13¾ ems*

FIFTEENTH CENTURY TYPEFOUNDING AND LETTERPRESS PRINTING

RETURNING to the introduction of typography, around whose cradle commenced a long controversy, and about which volumes have been written, lives have been spent, fortunes have been wasted, societies have been organised, nations have been stirred, while a literature has been developed, to find answer to the triple question, when, where, and by whom was found out the useful art of printing books? Yet the world to-day is little nearer a definite answer to the question than it was in the early fifteenth century, indeed the dust of battle has added to the mysterious clouds that so completely envelop this most interesting problem. It would be neither suitable nor yet in any way profitable to encumber an investigation of the history of typography which deals with types and typemaking of the fifteenth century by any attempt to discuss the question of the introduction of this art; the man that invented typography was also without doubt the one that introduced movable types, and where the one is found, we have also found the other, at present it is possible to avail ourselves of evidence that exists as to the nature of the types he and his successors used. No question has aroused greater interest, and excited keener discussion in the history of printing than that of the use of movable wooden types as a first stage in the passage from xylography to typography for those who write on the affirmative side of the question profess to see in the early typographical works, as well as in the historical statements that are handed down by the old *authorities*, the clearest evidence that wooden types were used and that several of the most famous works of the earliest printers were produced by their means. However, it is now possible to believe that certain of the early printers, uninitiated into the mystery of the punch, may have tried to cut themselves wooden letters, which when they proved untractable under the press, they perforated and string together in lines; but it is beyond credit that any such rude experiment ever resulted in the production of a work like before stated; it is true that many writers have said that it was so; Fournier, a practical typographer, insists upon it from

5-Point, No. 8 £1234567890 *Lowercase a to z, 15½ ems*

Leaded, 1½ point

8-point, No. 24, with 8-point Latin Compressed, No. 2.

The following Week-day Train Service between **Epsom** and **London Bridge** will come into operation on and after the **1st October, 1960.** For more up-to-date and accurate services consult "Bradshaw's" or the "A.B.C."

Trains leave	*a.m.*	*a.m.*	*a.m.*	*a.m.*	*p.m.*	*p.m.*	*p.m.*	*p.m.*
Epsom Town	**8 49**	**9 55**	**11 5**	**11 45**	**1 4**	**2 10**	**3 15**	**4 38**
Cheam	9 5	10 10	11 20	11 58	1 19	...	3 30	...
Sutton	9 15	10 20	11 25	12 8	1 25	...	3 40	...
Wandon	9 20	10 25	...	12 15	1 30	...	3 45	...
West Croydon	**9 25**	...	**11 35**	**12 20**	**1 45**	**2 25**	**3 50**	**5 10**
Carshalton	9 32	...	...	12 30	...	...	3 57	...
Mitcham Junction ...	9 40	...	...	...	...	...	4 0	...
Streatham	9 50	11 0	...	12 40	...	...	4 10	...
LONDON BRIDGE ...	**10 0**	**11 10**	**11 55**	**12 50**	**2 5**	**2 40**	**4 20**	**5 25**

6-point, No. 24, with Ionic, No. 2.

MERCHANT, *s.* one who traffics in, or carries on trade, especially with foreign countries, and on a large scale; a trader; pertaining to trade.

Mercurial, *a.* pertaining to, consisting of, or due to quicksilver; like the God Mercury; conducting, containing, or due to quicksilver. **Mercurially,** *ad.* in a lively manner.

MERCURY, *s.* the swift ready messenger of the Gods, and god of merchandise and trade; a preparation of quicksilver; the planet of the solar system nearest the sun; a messenger.

Meridional, *a.* pertaining to the meridian; having a southern aspect; **Meridionally,** *ad.* in the direction of the meridian.

Trains leave	A.M.	A.M.	A.M.	A.M.	A.M.	A.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.
LONDON BRIDGE	**6 55**	**7 20**	**8 13**	**9 57**	**10 53**	**11 21**	**2 20**	**4 30**	**8 0**	**8 39**	**10 0**	**10 40**	**12 15**
Streatham	..	..	8 17	..	10 57	11 25	2 23	4 34	..	..	10 4	11 4	12 19
Mitcham Junction.....	..	7 28	8 21	..	..	..	2 28	4 38	..	8 41	10 8	11 10	..
Hackbridge	..	7 30	8 23	..	..	..	2 30	4 40	..	8 43	10 10	11 14	..
Carshalton	7 8	7 33	8 26	..	11 6	11 34	2 33	4 42	..	..	10 13	11 17	12 25
Croydon, West.....	**7 11**	**7 36**	**8 29**	**10 3**	**11 9**	**11 37**	**2 46**	**5 44**	**8 13**	**8 49**	**10 16**	**11 18**	**12 28**
Wandon	7 15	..	8 33	..	11 13	11 41	3 23	6 38	..	9 13	10 20	..	12 31
Wallington.....	..	..	8 37	..	..	..	3 28	6 42	..	9 23	10 24	..	..
Sutton	..	7 46	8 39	..	..	..	3 30	6 47	..	..	10 26	11 21	..
Cheam	7 23	7 49	8 42	..	11 17	11 45	3 33	6 49	..	..	10 29	11 25	12 40
Ewell	..	7 52	8 45	..	11 19	11 47	4 2	7 2	..	9 34	10 32	11 29	12 42
EPSOM TOWN	**7 31**	**7 56**	**8 49**	**10 16**	**11 21**	**11 50**	**4 10**	**7 6**	**8 35**	**9 40**	**10 36**	**11 33**	**12 46**

6-point, No. 24, with Ionic Compressed Figures (1234567890), and News Figures, No. 1 (1234567890); also News Figures, No. 3 (1234567890), cast the thickness of an en quad.

5-point, No. 24, with Ionic, No. 2.

Houses of Parliament, Westminster.—Admission can be obtained by applying for tickets near the Victoria Tower, House of Lords, on Saturdays; but Members of Parliament may accompany their friends any day.

St. Paul's Cathedral, City.—Wren's greatest masterpiece Splendid architecture and monuments to celebrated men. Nave and transepts free; choir closed except during divine service. A charge is made for admission to the whispering gallery, library, crypt, ball, etc.

Burnham Beeches, nr. Maidenhead.—The ancient beeches and oaks, interspersed with hollies and thorn, give evidence of being a genuine remnant of primeval forest. One can walk for hours in an ever-changing succession of sylvan glades without being aware of its smallness in size.

Finsbury Park, formed on the sight of Hornsey Wood.—Its higher portions command a wide panorama of varied landscape scenery. There is a good lawn-tennis and a cricket ground, also a gymnasium for children.

Trains leave	A.M.	A.M.	A.M.	A.M.	A.M.	A.M.	A.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.
LONDON BRIDGE.....	**6 55**	**7 20**	**8 13**	**9 10**	**9 57**	**10 53**	**11 21**	**1 15**	**2 30**	**4 30**	**6 0**	**8 33**	**10 0**	**10 40**	**12 15**
Streatham	...	...	8 17	9 14	...	10 57	11 25	...	2 34	4 34	...	...	10 4	11 4	12 19
Mitcham Junction.....	...	7 28	8 21	9 16	...	...	...	1 21	2 38	4 38	...	8 41	10 8	11 10	...
Hackbridge.....	...	7 30	8 23	9 18	...	...	...	1 23	2 40	4 40	...	8 43	10 10	11 14	...
Carlshalton.....	7 8	7 33	8 26	9 21	...	11 6	11 34	...	2 43	4 43	...	...	10 13	11 17	12 25
Croydon, West	**7 11**	**7 36**	**8 29**	**9 24**	**10 3**	**11 9**	**11 37**	**1 26**	**2 46**	**4 36**	**6 13**	**8 49**	**10 16**	**11 18**	**12 28**
Wandon	7 15	...	8 33	9 29	...	11 13	11 41	1 31	2 50	4 50	...	8 53	10 20	...	12 31
Wallington	...	...	8 37	9 33	...	...	...	1 33	2 54	4 54	...	8 57	10 24	...	...
Sutton	...	7 46	8 39	9 36	...	...	...	...	2 56	4 56	...	...	10 26	11 21	...
Cheam	7 23	7 49	8 42	9 39	...	11 17	11 45	...	2 59	4 59	...	...	10 29	11 25	12 40
Ewell	...	7 52	8 45	9 42	...	11 19	11 47	1 42	3 2	5 2	...	9 5	10 32	11 29	12 42
EPSOM TOWN	**7 31**	**7 56**	**8 49**	**9 46**	**10 16**	**11 21**	**11 50**	**1 48**	**3 10**	**5 6**	**6 35**	**9 10**	**10 36**	**11 33**	**12 46**

5-point, No. 24, with Ionic Compressed Figures (1234567890), and News Figures (1234567890), cast the thickness of an en quad.

8 point Old Style, No. 2, with Ionic Old Style

THE AUSTRALIAN COMPANY invite subscriptions for **500 Shares of £1** each, being part of the capital of the company which has been formed to acquire and work an **important group of six gold mines** situate in the North Murchison property, and the report of an expert declares that it promises to be **a good paying concern, and can be recommended.**

A.M.	A.M.	A.M.	A.M.	A.M.	A.M.	A.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.
5 12	**6 55**	**7 23**	**8 13**	**9 15**	**10 53**	**11 21**	**2 30**	**4 30**	**5 13**	**6 2**	**8 33**	**9 15**	**11 2**	**12 15**
5 14	...	7 25	8 17	...	10 57	11 25	2 34	4 34	5 17	...	...	9 19	11 4	12 19
...	...	7 29	8 21	...	...	...	2 38	4 38	...	...	8 41	9 23	11 11	...
5 16	...	7 31	8 23	...	...	...	2 40	4 40	...	...	8 43	9 26	11 14	...
5 17	**7 11**	**7 35**	**8 26**	**9 32**	**11 6**	**11 34**	**2 43**	**4 42**	**5 24**	**6 13**	**8 45**	**9 31**	**11 16**	**12 25**
5 19	7 15	7 38	8 29	...	11 9	11 37	2 46	4 46	5 26	...	8 47	9 35	11 18	12 28
...	...	7 40	8 33	...	...	...	2 50	4 50	5 29	...	...	9 37	...	12 31
...	...	7 43	8 37	...	11 13	11 43	2 54	4 52	...	...	8 50	9 40	...	...
5 20	7 23	7 46	8 39	...	11 15	...	2 56	4 54	5 34	...	8 52	9 42	11 21	...
5 24	**7 26**	**7 48**	**8 41**	**9 54**	**11 18**	**11 47**	**2 59**	**4 58**	**5 36**	**6 35**	**8 54**	**9 47**	**11 25**	**12 42**

8-point, No. 24, Old Style No. 2, and News Figures (1234567890), with Ionic Compressed Figures (**1234567890**), and Ionic Old Style Figures (**1234567890**), cast en quad thickness.

6-point Old Style, No. 2, with Ionic Old Style.

MUSIC BUSINESS, busy part of City. Good teaching connection. Small goods and sheet music; pianos could be added. **£500** required. Owner retiring from music business.

CIGARS and TOBACCO, near Hackney Station. Nicely fitted shop, glass show-cases, etc., and four other rooms. Price **£250,** and stock at valuation. Ill-health cause for sale.

HOSIERY and DRAPERY, 18 miles out of London; a thorough genuine business with good living apartments; suit lady who understands the business. Price **£85,** and valuation.

STATIONERY, with Post Office, situate at Bromdesbury, splendid position in a crowded thoroughfare. All at **£450.** Same hands four years. Good reason given for leaving.

	Trains leave	A.M.	A.M.	A.M.	A.M.	A.M.	A.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.
..	**LONDON BRIDGE ....**	**7 20**	**8 13**	**9 57**	**10 53**	**11 21**	**2 30**	**4 30**	**6 0**	**8 33**	**10 0**	**10 40**	**12 15**		
4	Streatham	..	8 17	..	10 57	11 25	2 34	4 34	..	..	10 4	11 4	12 19		
6	Mitcham Junction	7 28	8 21	..	..	..	2 38	4 38	..	8 41	10 8	11 10	..		
7	Hackbridge.....	7 30	8 23	..	..	..	2 40	4 40	..	8 43	10 10	11 14	..		
9	Carshalton	7 33	8 26	..	11 6	11 34	2 43	4 43	..	..	10 13	11 17	12 25		
10	**Croydon, West**	**7 36**	**8 29**	**10 3**	**11 9**	**11 37**	**2 46**	**4 46**	**6 13**	**8 49**	**10 16**	**11 18**	**12 28**		
11	Wandon	..	8 33	..	11 13	11 41	2 50	4 50	..	8 53	10 20	..	12 31		
13	Wallington	..	8 37	..	..	..	2 54	4 54	..	8 57	10 24	..	..		
14	Sutton	7 40	8 39	..	..	..	2 56	4 56	..	..	10 26	11 21	..		
15	Cheam	7 40	8 42	..	11 17	11 45	2 59	4 59	..	..	10 29	11 25	12 40		
17	Ewell	7 52	8 45	..	11 19	11 47	3 2	5 2	..	9 5	10 32	11 28	12 42		
18	**EPSOM TOWN.....**	**7 56**	**8 49**	**10 16**	**11 21**	**11 50**	**3 10**	**5 6**	**6 35**	**9 10**	**10 36**	**11 33**	**12 46**		

6-point Old Style, No. 2, with Ionic Old Style Figures (1234567890), cast the thickness of an en quad.

5-point Old Style, No. 2, with Ionic Compressed Figures.

	Trains leave	A.M.	A.M.	A.M.	A.M.	A.M.	A.M.	A.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.
...	LONDON BRIDGE	6 55	7 20	8 13	9 10	9 57	10 53	11 21	1 15	2 30	4 30	6 0	8 33	10 0	10 60	12 15
4	Streatham	...	...	8 17	9 14	...	10 57	11 25	...	2 34	4 34	...	...	10 4	11 4	12 19
6	Mitcham Junction	...	7 28	8 21	9 18	...	...	...	1 20	2 38	4 38	...	8 41	10 8	11 10	...
7	Hackbridge	...	7 30	8 23	9 18	...	...	...	1 23	2 40	4 40	...	8 43	10 10	11 14	...
9	Carshalton.....	7 8	7 33	8 26	9 21	...	11 6	11 34	...	2 43	4 43	...	...	10 13	11 17	12 25
10	CROYDON, WEST	7 11	7 36	8 29	9 24	10 3	11 9	11 37	1 28	2 46	4 46	6 13	8 49	10 16	11 18	12 28
11	Wandon	7 15	...	8 33	9 28	...	11 13	11 41	1 33	2 50	4 50	...	8 53	10 20	...	12 31
13	Wallington	...	...	8 37	9 31	...	...	...	1 33	2 54	4 54	...	8 57	10 24	...	...
14	Sutton	...	7 46	8 39	9 33	...	...	...	...	2 56	4 56	...	...	10 26	11 21	...
15	Cheam	7 21	7 49	8 42	9 34	...	11 17	11 45	...	2 59	4 59	...	...	10 29	11 25	12 40
17	Ewell	...	7 52	8 45	9 42	...	11 19	11 47	1 45	3 2	5 2	...	9 5	10 32	11 28	12 42
18	EPSOM TOWN	7 31	7 56	8 46	9 46	10 16	11 21	11 50	1 46	3 10	5 6	6 36	9 10	10 36	11 33	12 46

8-point Cheltenham Bold Compressed figures, with Old Roman figures (en quad body)

DEPRECIATION TABLE.—Showing the number of uses necessary to cover the net cost of all book founts, the depreciation being charged at one halfpenny per thousand ens.

Size of Body	100,000 ens	Price per lb.	Gross Cost of Type	Less 10 per cent. Discount	Less Value of Old Metal	Net Cost of Type	Times Used
		s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	
5	50	2 9	8 10 6	0 17 0	0 15 6	6 18 0	33
6	89	1 10	8 3 2	0 16 4	1 2 3	6 4 7	30
7	121	1 4	8 1 4	0 16 1	1 10 3	5 15 0	28
8	158	1 3	9 17 6	0 19 9	1 19 6	6 18 3	33
9	201	1 2	11 14 6	1 3 5	2 10 3	8 0 10	39
10	248	1 1	13 8 8	1 6 10	3 2 0	8 19 10	43
11	298	1 0	14 18 0	1 9 6	3 14 6	9 15 8	47
12	327	0 11	16 7 3	1 12 9	4 9 3	10 5 3	52

6-point Cheltenham Old Style, Old Roman figures and Cheltenham Bold Compressed

Trains leave	a.m.	a.m.	p.m.	p.m.	p.m.
CHISLEHURST...	5 10	8 47	12 10	2 48	5 30
Sevenoaks	5 15	9 15	12 38	3 17	5 58
Dover Town ...	5 25	7 10	11 51	2 45	5 10
Folkstone Junc...	5 38	7 16	11 18	1 58	5 15
Ashford Bridge...	6 18	8 24	11 54	2 13	5 58
Maidstone West	6 20	9 10	11 15	2 34	5 10
Wateringbury ...	6 35	9 12	11 29	3 18	5 18
Paddock Wood	7 10	9 26	11 59	3 43	6 41
Hastings	7 15	8 56	11 55	2 50	5 45
St. Leonards	7 17	8 59	12 57	2 52	5 47
Tonbridge	8 38	9 18	12 58	3 16	6 58
Tunbridge Wells	8 52	9 23	12 59	4 40	7 20

8-point Cheltenham Old Style, Old Roman figures and Cheltenham Bold Compressed

Trains leave	a.m.	a.m.	a.m.	a.m.
DOVER	**6 18**	**6 25**	**8 12**	**10 42**
Canterbury E...	6 20	7 10	8 30	11 20
Ramsgate	6 30	7 15	8 45	11 30
Margate West.	6 42	7 25	9 12	12 15
Westgate-on-Sea	**6 53**	**8 34**	**9 54**	**1 35**
Herne Bay	7 20	8 50	10 16	2 25
Sheerness	7 47	9 32	10 35	2 40
Chatham	7 45	9 56	11 20	2 56
VICTORIA	**9 12**	**11 25**	**12 15**	**3 12**

6-point Cheltenham Bold, with Cheltenham Bold Italic and Cheltenham Old Style

England's Glory ...	**2s.** ...	***Lambert***	Flesh, satiny-pink centre, a **Gloire de Dijon** seedling
Etoile de France ...	**1s.6d.** ...	***Dulcher***	Snow White, petals shell shape, opening well, splendid
Eugene Lamesch ...	**2s.** ...	***Fletcher***	Orange-red and yellow, splendid form, moderate grower
Florence Holmes ...	**1s.6d.** ...	***Dickson***	Large full imbricated flowers, petals even and smooth
Francis Kruger ...	**2s.** ...	***Barbier***	Coppery-yellow, shaded apricot, large and full, distinct
Frau Ernst Bonig ...	**1s.6d.** ...	***Lambert***	Similar red to **Fisher Holmes,** very fragrant, brilliant
Gladys Harkness ...	**2s.** ...	***Dickson***	Deep salmon-pink, reflex of petals silver-pink, vigorous
Gloire de Dijon ...	**1s.6d.** ...	***Jalcotot***	A real old friend, one of the most useful of all, vigorous
Gruss an Teplitz ...	**2s.** ...	***Bennett***	Brightest scarlet-crimson, splendid foliage, free-flowering

6-point Cheltenham Old Style, with Cheltenham Bold

BUXTON, Royal Hotel.—First-class Family Hotel. Express Elevator. Central Position. Moderate Terms. Close to Baths and Pump Room. Nat. Tel. 0495. Gardens. E. Theobald, Manageress.

CHELTENHAM, Queen's Hotel.—Most Modern and Popular Hotel in the Garden City. Admirably situated. Motor Garage. Repairs. Reasonable Tariff. Thompson Chesters, Proprietor and Manager.

EDMONTON, Dukeries Hotel.—Premier Hotel of this delightful district. Five minutes walk from Old Sherwood and the most delightful Forest Scenery in the Kingdom. Mrs. Shepherd, Manageress.

FALMOUTH, Albion Hotel.—Commands splendid uninterrupted views of Falmouth Harbour, Pendennis and St. Mawes Castles. Few minutes walk of Cliffs and Station. Mild in Winter. M. North, Manager.

6-point Cheltenham Old Style, Cheltenham Bold, Cheltenham Bold Expanded and Old Roman figures

COPPER Total (1899) **507,047** Metric Tons		**FINE GOLD** Total (1899) **476,714** Kilos		**IRON** Total (1899) **29,135,752** Metric Tons	
British Empire	34,507	**British Empire**	85,982	Austria-Hungary ...	1,237,456
German Empire	34,625	China (98)	25,146	**British Empire** ...	5,230,436
Japan	21,384	Russia	37,852	France	2,786,453
Mexico	39,872	South Africa...	12,048	German Empire ...	4,312,098
Spain	28,364	United States	27,354	Russia	2,342,618
United States	87,463	West Africa	40,845	United States... ...	9,843,743

8 point Cheltenham Wide, with Cheltenham Bold Expanded

The Construction. The driving head consists of a metal block in which the plunger and a powerful main spring are mounted. The case which contains the perforating blade is assembled to the driver, ensuring perfect rigidity.

The Operation. The plunger when at rest is above the height of type, and as the impression is taken, its depression raises the perforating blades to a position in which the cutters are slightly more than type high.

---

8 point Cheltenham Wide, with Cheltenham Bold

Text Book of Modern Medicine: Useful work of reference for the professional student. Handsome volume, demy 8vo. 1034 pages, half morocco bound, **£1 2s.**

The Veterinary Vade Mecum: A Manual on the horse and other animals; their treatment and management. Hints on Food. Strongly bound, Crown 8vo, **16s.**

A Concise English Dictionary: Literary, Scientific, Etmological, Pronouncing. Is based on the latest edition of Ogilvie's Imperial Dictionary. F'cap 4to, **10s.6d.**

Chambers' Encyclopædia: A Dictionary of universal knowledge for the people. Fourth edition, with illustrations. Bound in two vols. Royal 8vo, cloth, **£1 7s.**

8-point Old Roman and Cheltenham Bold figures

	in.	in. in.	in. in.	£ s. d.	in. in.	£ s. d.	£ s. d.
1	15	10 × 7	7 × 4	15 1 2	2 × 3	2 12 0	0 12 6
2	17	12 × 8	8 × 5	20 2 3	3 × 4	2 10 2	1 13 6
3	20	14 × 9	9 × 6	52 3 4	4 × 5	3 13 3	2 18 6
4	22	16 × 10	12 × 8	49 4 5	5 × 6	3 14 4	3 10 0
5	24	18 × 13	13 × 10	58 5 6	6 × 7	3 15 7	4 17 6
6	25	20 × 15	16 × 12	69 6 7	7 × 8	4 17 6	5 12 0

6-point Cheltenham Wide, with 6-point and 12-point Cheltenham Bold Expanded

ROYAL HOSPITAL, Gray's Inn Rd. invite tenders from April 21st and for the ensuing twelve months, the following articles:— Milk, Eggs, Butter and Mineral Waters. Printed form of tender may be had on application at the hospital. The Committee do not undertake to accept the lowest or any tender.

ENFIELD, Semi-detached Houses, good gardens, for Sale. Splendid situation. 3 reception rooms, 4 bedrooms, bath room. G.N. station. Price, freehold, £650 each. Small cash payment only necessary. Fred Ingham, Enfield.

MESSRS. FRED ROBINSON & CO. will sell at their rooms, 23 King Street, on Thursday, March 4, a collection of Drawings by

Mareland	J.Hoppner,R.A.	C.Poelemburgh
Ralphael	Horemans	D.Teniers
Watson	Gainsborough	Van Huysum

Descriptive catalogue may be had on application.

Chiffon Voiles, 4in. wide with embroidered silk spot, light, dainty. For either day or evening wear — **2/3**

Satin de Chine, double-width, a dainty silk in the latest colours — **5/9**

Crepe Meteor, a new silk dyed in exclusive shades for blouse and dress wear. A splendid novelty — **3/4**

Chiffon Tafetta, a rich silk for smart wear in this season's shades — **6/8**

Wool Back Satins in double-width, a soft silk and wool fabric in all shades for blouses and gowns — **4/8**

Shantung Silk. Exceptionally good value, dyed in 20 new shades — **2/5**

Wool Satin Cloths, similar in appearance to Wool back Satin, is very fashionable and serviceable. — **7/6**

6-point Old Roman and Cheltenham Bold figures, with Cheltenham Wide headings

Age	Payable during Life	Limited to 8 payments	Age	Payable during Life	Limited to 8 payments	Age	Payable during Life	Limited to 8 payments
	£ s. d.	£ s. d.		£ s. d.	£ s. d.		£ s. d.	£ s. d.
21	1 16 3	2 10 6	31	2 2 6	2 16 2	41	2 16 6	2 6 2
22	1 16 6	2 11 6	32	2 3 5	2 17 1	42	2 18 8	3 9 3
23	1 17 7	2 12 6	33	2 4 6	2 18 0	43	3 10 3	3 7 4
24	1 17 2	2 12 1	34	2 5 7	2 19 0	44	3 13 8	3 8 5
25	1 18 0	2 12 6	35	2 6 8	3 12 5	45	3 15 9	3 9 6
26	1 18 6	2 13 0	36	2 7 2	3 12 5	46	3 18 5	4 0 7
27	1 19 2	2 13 6	37	2 8 8	3 14 9	47	3 11 6	4 2 8
28	1 19 6	2 14 0	38	3 1 3	3 17 3	48	3 14 8	4 5 9
29	2 14 8	3 14 0	39	3 6 9	3 18 6	49	3 19 2	4 8 0
30	2 16 9	3 15 6	40	3 9 8	4 10 6	50	4 12 6	4 9 1

The Wolverhampton Evening Gazette

No. 2162 MONDAY, DECEMBER 24, 1915 ONE PENNY

HEROISM AT SEA

Gallant rescues through boiling surf of Fishermen by the Prawle Villagers

COASTGUARDS HELP

For over Five Hundred Yards the whole of the Life-Saving Gear carried by willing hands

REMARKABLE SCENES.

(From our own Correspondent)

PLYMOUTH, Thursday Night.

A thrilling story of wreck and gallant rescue comes from the little fishing village of Prawle. Late last night the villagers were startled to hear a steamer's hooter continuously sounding, and a steamer lying in from seaward. They heard a siren and saw a flare, which they answered by rockets from the station. The volunteer crew of villagers were summoned, and all speed was made to the wreck with the life-saving appliances.

The road was difficult and the horses could only draw the waggon to within 500

Type used above: 24, 18, 14, 12, and 8 Point Cheltenham Bold Compressed; also 8 Point, No. 26, 1½-Point leaded.

SUCCOUR OF THE INJURED

A Scheme of Vital Importance to London is now receiving the attention of the Home Office

The Committee, it is reported, have come to the conclusion that London is one of the worst-served cities in the world in the matter of ambulances

A scheme, which will involve the setting up of an elaborate ambulance service on the lines recommended by the Departmental Committee appointed by Mr. Gladstone in December, 1906, is now receiving the attention of the Home Office. The Committee have completed their inquiries, and their report, which is now in the hands of the Home Secretary, is to be published almost immediately.

It is understood that the Committee have come to the conclusion that London is one of the worst-served cities in the world in the

THE LAND FOR THE PEOPLE

PUSHING SMALL HOLDINGS

NUMEROUS APPLICANTS IN WILTSHIRE AND SURROUNDING COUNTIES.

A Government return recently issued shows that in Lancashire there were 244 applicants for small holdings and that none had been provided for by the county council last year; in Wiltshire the applications were 807, and those provided for two and one co-operative society. The most advanced counties were

Type used above: 14, 12, 10, and 8 Point Cheltenham Bold Compressed; also 8 Point, No. 24, solid.

SERIOUS RUMOUR

Troops converging on Constantinople from the surrounding Provinces

HOSTILE FACTIONS

Local Risings of Servians and Albanians hourly expected. Unsatisfactory Reports from Outlying Provinces. Ushub reported Terrorised by Albanians.

ORDERS TO FLEETS OF THE POWERS

BOMBARDMENT POSSIBLE

Unless Edhim Pasha, the New Minister of War, succeeds in restoring discipline in the army, Turkey will soon be in the throes of a desperate civil war. A "rebel" or "Young Turk" army, of which the Salonika troops form the basis, is now concentrating near Constantinople for the purpose of attacking the capital, conquering the 1st Army Corps, and overthrowing the new Government.

This rebel army supports the Constantinople Committee of Union and Progress, and it is believed that the recent change in Government was brought about by the action of this Committee, whose tremendous power and secrecy of action is indeed remarkable. Moreover, during the last few years, unmistakeable signs of discontent have been numerous and

Type used above: 30, 18, 14, and 12 Point Cheltenham Bold; also 10 Point, No. 23, 1½-Point leaded.

H. W. CASLON AND CO. LTD. CHISWELL ST., LONDON, E.C.

The Huntingdonshire Daily Telegraph

No. 1423 MONDAY, APRIL 1, 1912 ONE HALF-PENNY

THE BUDGET

WIDE FEELING OF UNCERTAINTY

FEAR OF MORE TAXES ON TEA AND SUGAR

BUDGET INSURANCE

HEAVY PREMIUM CHARGED

It is persistently reported in the North of England colliery centre that some form of tax will be placed on the coal trade by the coming Budget. This rumour is having a serious effect on business

The uncertainty regarding the Budget and the Government's intention as to the additional and other expenditure for which they have to provide is having a serious effect on business.

The tea trade especially is alarmed and the clearances at the bonded stores in London and Liverpool during the last few days have been almost unprecedented. All firms who have tea

Type used above: 24, 10, and 8 Point Cheltenham Bold Expanded; 18 and 14 Point Cheltenham Old Style; also 11 Point, No. 15, 1½-Point leaded.

H. W. CASLON AND CO. LTD.

INQUIRY ORDERED

The Premier announces in Parliament that a Committee presided over by himself will inquire into the Naval charges

The demand for a full and impartial inquiry into the Navy has at last been conceded. This inquiry it is felt will do much to allay the suspicion and distrust that has for so long been prevalent in many quarters

OMINOUS NEWS

TOWNS AND LIVES IN DANGER

From our own Correspondent

Armed with more than a ton of dynamite the engineering experts were engaged this afternoon in a desperate effort to blast a channel through the twelve miles of solid ice piled in concentric masses and now

THEATRICAL ITEMS

AN IMPORTANT ANNOUNCEMENT

Great interest has been aroused in theatrical and literary circles by the important announcement that at the Court Theatre next Sunday evening a play is to be produced by the Revival Company which will

Type used above: 18 and 12 Point Cheltenham Old Style; 14, 10, 8, and 6 Point Cheltenham Bold Expanded; also 10 Point, No. 22, 1½-Point leaded.

This Prospectus has been filed with the Registrar of Joint Stock Companies

The SUBSCRIPTION LIST will open TO-MORROW (Wednesday), the 28th day of April, 1912, and will CLOSE on or before SATURDAY, the 31st day of April, 1912, at 4 o'clock for Town and Country

The Parks and Estate Company Limited

(PARENT COMPANY)

CAPITAL - £400,000

DIVIDED INTO

120,000 Seven per cent. Participating Cumulative Preference Shares of £1 each and 150,000 Ordinary Shares of £1 each

Issue at par of 140,000 Ordinary Shares of £1 each

The holders of the Preference Shares are entitled to two votes for each Preference Share held by them. The holders of the Ordinary Shares are entitled to one vote for each Ordinary Share held by them, and in the event

Type used above: 30 and 18 Point Cheltenham Bold Compressed; 18, 10, and 8 Point Cheltenham Bold; also 8 Point, No. 26, 1½ Point leaded.

CHISWELL ST., LONDON, E.C.

The Metropolitan Daily Advertiser

NO. 2,165 TUESDAY, MARCH 15, 1913 ONE PENNY

Shakespeare's Works

Birthday Celebration

The American Ambassador will deliver an Address in the Parish Church

STRATFORD-ON-AVON, Thursday.

One of the most eagerly awaited features of the festivities in honour of Shakespeare's birthday which will take place to-morrow is the address which the American Ambassador has promised to deliver in the Parish Church. Already the town is full, but a large influx

The Football Invasion

To-night will commence the great football invasion of London. Thousands of men and boys, to whom the Association Cup Final is partly an excuse for sight seeing in London will arrive during the morning. The exact number of special trains engaged or likely to

Deepest Dock Scheme

A Plymouth Base for Cunarders and Dreadnoughts

For some time past the Admiralty have been credited with the intention of building a base for vessels of the Dreadnought class, but it seems that private enterprise will be, as in most other improvements, left to carry out the intention. That such is the case may

Type used above: 18, 12, 10, and 8 Point Roman Compressed No. 3; also 8 Point, No. 23, solid.

THE ACADEMY

MANY GOOD PICTURES BUT "NO SENSATION"

NEXT WEEK'S SHOW

WILL THE DREAM OF A PALACE OF THE ARTS IN THE GREEN PARK EVER BE REALISED?

ACADEMIC CRITICISM

In the Royal Academy Exhibition that opens on Monday next there is not a single example of a state commission for a public building, and the sculpture is, as usual, huddled into the so-called lecture room and central hall with a few pieces again invading one of the picture rooms. Will the dream of a Palace of the Arts in the Green Park ever be realised? True, appearances certainly do not seem to point that way judging from the present indifference manifested in certain quarters. That the need remains is apparent to all who have been in the

Type used above: 24, 20, 18, 16, and 12 Point Titling, No. 5; also 11 Point, No. 23, 1½-Point leaded.

PICTURES IN PARLIAMENT

THE SWANSEA CASE

THE INDIAN BILL

THE LAND QUESTION

PURE MILK BILL
A METROPOLIS SUPPLY

From our Parliamentary Correspondent.

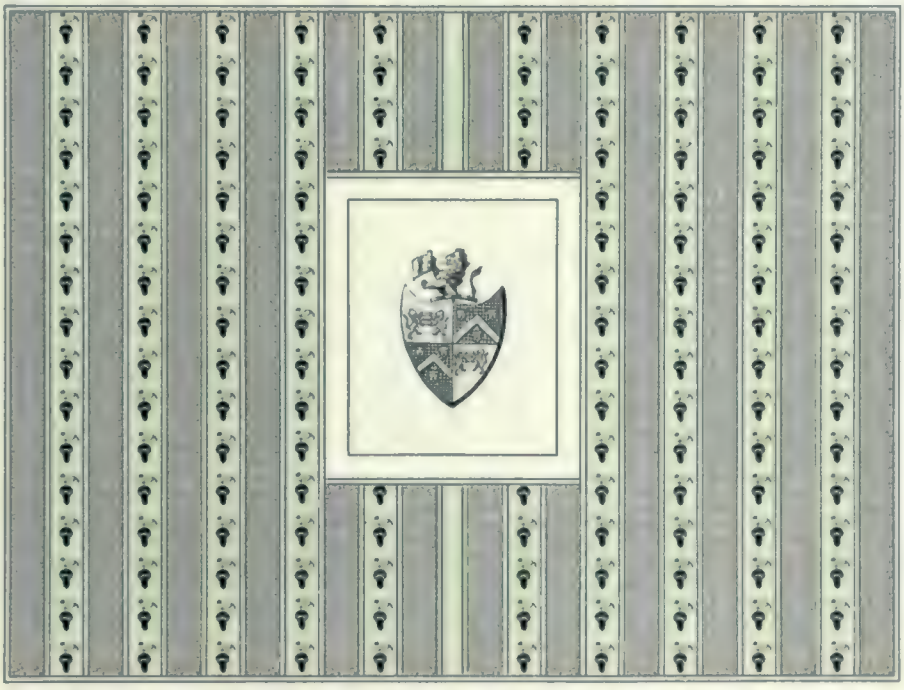
WESTMINSTER, Thursday.

A smile overspread the Premier's face as he rose to answer the question about the letter upon the naval panic which had recently been sent to an elector. Had the Prime Minister read the letter, and did he agree that the phrase, two Power standard had lost all meaning; also had the letter been sent with his knowledge? These and similar questions were the outcome of the recent agitation, and to which

Type used above: 24, 18, 12, and 6 Point Roman Compressed No. 3; also 11 Point, No. 18, solid.

H. W. CASLON AND CO. LTD. CHISWELL ST., LONDON, E.C.

DeVinnes, Latins and Atlas Series



H. W. Caslon & Co. Limited, London, E.C.

6 A 16 a 72-POINT DE VINNE 52 LBS.

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8 A 18 a 60-POINT DE VINNE 40 LBS.

ENRICHED
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Notify music lovers that they have arranged a short season at the Municipal Opera House commencing on Thursday, 28th October, and ending on Saturday, 9th November. Many of the prominent Continental Artistes appearing in London have been engaged. The repertoire will include Madame Butterfly, Fedora, Carmen, Maritana, and Cavalleria Rusticana

FURTHER PARTICULARS AND PLAN OF SEATS OBTAINABLE AT THE

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IMPORTANT INDUSTRIES

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IMPROVEMENT OF MINING MARKET

Arrangements in connection with the Mining contango again caused an enormous amount of work, and rates charged were higher than on the last occasion, we give full particulars in another column. While so much attention

38 A 100 a 10-POINT ATLAS 10 LBS.

DEFINITION OF ART CONCISELY EXPLAINED

The word art is applied to so many things that it is very difficult indeed to say shortly what it means, but in the qualified expression Fine Art, its sphere is the beautiful and, leaving out music, we have left only those arts that appeal to our sense of the beautiful in the first instance

TYPEFOUNDING

A TREATISE BY AN EXPERT FROM THE CASLON LETTER FOUNDRY ON THE ART AND MYSTERY OF TYPE MAKING

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Choice Artistic Creations
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Shakespearian masterpieces cleverly enacted

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The concluding day of the Military Tournament will provide a most interesting and instructive programme for spectators and an enormous attendance is anticipated by the promoters

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This book puts the printer in possession of a complete costing system that is undoubtedly comprehensive and illuminating. The author is by no means burdened with the insidious disease known as mock modesty for he is aware of the remarkable service he is rendering to the trade

42 A 132 a 8-POINT HEAVY LATIN 8 LBS

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For colour or blank work there is nothing in use that compares with it. Its great value is in the time it saves and the greater accuracy it secures over every other description of furniture. Weight for weight it goes nearly six times as far in forming space as metal furniture, and can be used in one-half to one-sixth of the time. It is accurate in every way to the thousandth part of an inch, not easily battered, and is certain to remain true

56 A 150 a 6-POINT HEAVY LATIN 6 LBS

LITERATURE AND JOURNALISM DISCUSSED AT THE NATIONAL CONFERENCE

In proposing the health of the guests the chairman remarked that we are all parochial by instinct and unless we could cultivate successfully among the bulk of our population that imaginative sympathetic insight based on knowledge that was the only solid bond of unity we should deprive ourselves of the greatest of all the bonds which could unite a scattered Empire into one organic whole, and the time might come when some such organization would be found by the members to be absolutely necessary

JOINERY

Department

A FEW OF THE PRODUCTIONS

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For full description and prices of all the articles mentioned above, please refer to material section of our specimen book.

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We invite a visit of inspection to our Showrooms at Chiswell St., E.C., and New Brown St., Manchester, where a complete assortment of Wood Goods can be seen.

H. W. CASLON & Co. Ltd.

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Printing Material Manufacturers

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60 A. 160 a 10 POINT LATIN COMPRESSED, No 2 10 LBS

PROMINENT INSTITUTIONS OF EDUCATION

Universities is the name given to those bodies that agree in being close corporate institutions for the promotion of high branches of learning and in possessing the rights of giving degrees in several faculties, such as arts, science, law

69 A. 184 a 8 POINT LATIN COMPRESSED, No 2 8 LBS

REGARDING STAR MAGNITUDE AND PHENOMENA

There are two hypotheses suggested to explain the phenomena exhibited by the variable or periodical stars, one of which endeavours to account for the variations in magnitude by supposing that opaque bodies are revolving around these particular stars, and that at certain times they are often interposed

75 A. 200 a 6 POINT LATIN COMPRESSED, No 2 6 LBS

PRINTING MACHINE INVENTIONS DURING THE CENTURY

Although new methods obtain in press work, and cylinder and platen machines have almost entirely supplanted the hand press which gave currency to the term, it is worthy of note that press work still designates the operation of making ready and taking inked impressions from formes of type or blocks, but beyond the retention of the term we

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¶ Notwithstanding that our extensive alterations are not yet complete, the increased accommodation which is at our disposal affords greater advantages for the comfort of customers and provides more room for the display of goods in every department.

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TEMPLE WRITING

This is one of the most popular Writings on the market, extra strong and durable, stocked in demy, 34 lbs. 8/6

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A recognised standard quality Linen Bond. Crash or Telanian Finish, White and Tinted Stock, medium, 13 lbs. 7/3

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A reliable printing paper of good quality made in various colours, a useful stock paper, double crown, 36 lbs. 6/4

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ENTERPRISE OF BRITISH INVENTORS
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17 A 44 a 30-POINT LATIN COMPRESSED, NO. 3 15 LBS.

MUNIFICENT RESOLUTIONS Government Proposal Endorsed Enormous Foreign Expenditure

46 A 110 a 12-POINT LATIN COMPRESSED, NO. 3 8 LBS.

DESCRIPTIVE COURSES FOR TECHNICAL STUDENTS
The revolution of the Earth in its annual orbit round the Sun apparently causes the latter body to describe a complete revolution among the planets through the course of the year, and this would not give effect to other phenomenon if the planes of this apparent path

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INSTRUCTIVE Measurements

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Remarkable Enthusiasm Shown

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Technical Examiners Annual Conference

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EDINBURGH CENTENARY EXHIBITION
Wonderful Mechanical Contrivances Demonstrated

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Unique Modern Designs Fashioned

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IN KENSINGTON GARDENS

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WELL ENDOWED LITERARY AND SCIENTIFIC INSTITUTIONS IN THE BRITISH ISLANDS

72 A 8-POINT LATIN COMPRESSED 4 LBS

STATEMENT OF WORKING EXPENSES OF THE PRINCIPAL COMPANIES IN THE ARGENTINE REPUBLIC

MODERNISED METHODS

Possibly in none other section has recent advance in the Art of Printing been more distinct than that which embraces job or book typography in its fine or artistic aspect. In the other spheres of the Art, progress is characterised more by special

36 A 96 a 10-POINT LATIN EXPANDED, NO. 2 10 LBS.

DISTRIBUTION

if regularly done is of greater value to the compositor or employer than if undertaken just

21 A 56 a 18-POINT LATIN EXPANDED, NO. 2 18 LBS.

14 A 36 a 24-POINT LATIN EXPANDED, NO. 2 20 LBS.

SCIENTIFIC INTEREST

Remarkable Discoveries

UNIFORMITY AND CONTRAST IN MODERN WORK

The correct models in illustration of proportion also contains two other principles worth mention, namely, the uniformity of style of the main lines and contrast produced by the different character of the remainder. These are two of the most pleasing, as well as most important traits in modern display, to say uniformity is enhanced by contrast in an individual job appears somewhat paradoxical, although in reality it is not so.

51 A 136 a 6-POINT LATIN EXPANDED, NO. 2 6 LBS.

Photographic Inventions Introduced into Printing

14 A 36 a 24-POINT LATIN EXPANDED, NO. 2 20 LBS.

EXPERIENCE GAINED

with intelligent study and close attention to business is one of the chief factors to success, and the printer who has adopted modern ideas and appliances is far and away ahead of those competitors who have not

30 A 80 a 12-POINT LATIN EXPANDED, NO. 2 12 LBS.

PRINTERS' GUILD EXHIBITION

The Guild of Printers has recently held their interesting exhibition of high grade printing. Amongst the exhibits were several specimens of old prints and engravings, and the entire collection formed a pleasing and instructive display of the art. A number of prizes were given to those members of the Guild whose productions were considered most

45 A 120 a 8-POINT LATIN EXPANDED, NO. 2 8 LBS.

Specimens of Jenson Antique and Ionics.



THE CASLON LETTER FOUNDRY
CHISWELL STREET, LONDON, E.C.

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Beautiful Models Created

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MODERN PRINTING
Remunerative Method Introduced
Patent Rule Cabinet

18 A 48 a — 24-POINT JENSON — 20 LBS.

INTERESTING EXHIBITIONS
Delightful and Enchanting Pleasure Ground
Military Band Performance

27 A 80 a — 18-POINT JENSON — 18 LBS.

COMPREHENSIVE PUBLICATIONS
Recently Issued by the Clarendon Educational Press
Memoirs Hitherto Unpublished

30 A 92 a — 14-POINT JENSON — 14 LBS.

BRIGHT PROSPECTS
Local Government Examiner
Awards Certificate

34 A 100 a — 12-POINT JENSON — 12 LBS.

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Composing Rooms Organised on
Scientific Methods

38 A 118 a — 10-POINT JENSON — 10 LBS.

EMIGRATION CONFERENCE
Detailed Information Readily Supplied
Advantages Enumerated

46 A 142 a — 8-POINT JENSON — 8 LBS.

FORTHCOMING EXAMINATIONS
Departmental Inspectors Receive Applications
Particulars from the Secretary

Great Autumn SALE



URING the month of October next I purpose holding a Great Sale on my m to and hereby ext invitation to th Southwold and visit of inspect Bargains in ev obtainable for i to my unsold st I have secured Bankrupt Stoc Bristol drapers intend offering same at 25 per usual prices. A will be marked prominent figu and any article the windows if I should advise my Customers not to let this opportunity slip for securing Genuine Bargains an opportunity which may not occur again to the inhabitants of Southwold. If desired I shall be pleased to forward goods to the value of £2 and upwards to any address in the Kingdom.

John Hind

246 The Parade
Southwold

PANDORA

Boarding Establishment

You will enjoy Westbourne

If you stay at the "Pandora." It has absolutely the finest situation in this most delightful watering place ge of the cliff d bandstands sea views are om all rooms routine of the the pleasures estbourne. In the cuisine is comparable.

The oldest established Hand Laundry in North London

Clear Stream Laundry

Bridge Road South Hornsey

Kindly ask our Carmen for a Price List and Prospectus

56 PORTSDOWN ROAD
BARNSBURY

NOTICE OF REMOVAL

The Directors of the Urban District Gas Company beg to notify Consumers that their Head Offices will be transferred to

38 MARINE GARDENS
HIGHGATE

on 25th November next. ¶ An excellent collection of Cooking Ranges will be on view of which an inspection is solicited.

FRENCH ANTIQUE

IN FIVE SIZES

EXTRACT FROM THE RECORD OF SCIENCE

From observation of the brightness of certain of these minor planets by means of a photometer, we find two sections of light, and this leads us to the theory that th is due to their differe

38 A 104 a 18-POINT FRENCH ANTIQUE 18 LBS.

PHENOMENA FOR OBSERVATI INCLUDING ERRATIC SUBJEC

In compiling a report of the mo prominent astronomical events t are to be expected, we refer simp to phenomena as may be definite predicted as there are many obje for observation which are incapa of being exactly precomputed a announced. This relates to certa comets and meteor showers, and the outburst of temporary obscured bodies such as that which occurred in the famous nebula of Andromeda. Though incidents of this nature are

53 A 154 a 10-POINT FRENCH ANTIQUE 10 LBS.

UNIVERSITY TRAINING IN LOCAL CENTRES APPROVED

Of recent years much has been done in the way of extending university teaching, and both Oxford and Cambridge are now holding periodically what are termed local examinations for students who are prepared at reliable training schools, and the certificates granted to the successful candidates are now accepted in different branches of business and the professions as equivalent to guarantees of competency. The University of London, too, has also arranged a definite scheme, which now is in operation, for inspection and examination of particular schools other than primary, to

6-POINT FRENCH ANTIQUE
70 A 190 a 6 LBS.

INTERESTING ASTRONOMICAL PAPERS ON IMPORTANT PLANETS AND COMETS

Mercury may be observed under ordinary circumstances at the end of the month or the second week in March; the planet will be shining brighter than stars of the first agnitude, twinkling most perceptibly id the vapours circulating near to the orizon, and intending observers should ok towards the western horizon about hour or more after sunset, and there is ery probability that they may succeed detecting the object, and at the latter rt of June it again emerges into view an evening star. For a week or more the middle of the month and again at e beginning of December, the planet is

60 A 168 a 8-POINT FRENCH ANTIQUE 8 LBS.

PINIONS REGARDING AGNETISM THEORIES

nsidering the amount of curacy which is expected in assuming values for the magnetic deviation at any place and time, we cannot do better than repeat what the directors at the famous Meteorological Department say, that at any particular place in England at which magnetic observations are

41 A 120 a 12-POINT FRENCH ANTIQUE 12 LBS.

THE CASLON FOUNDRY

LONDON . E.C.



ANTIQUE No. 4

A STANDARD SERIES
FOR ADVERTISEMENT
AND GENERAL WORK

An improved Antique face possessing legible features and fine wearing qualities. Manufactured to point line bodies in twelve sizes from six point up to sixty point

H. W. CASLON & CO.

Limited : Letter Founders : Established 1720.

82 & 83 CHISWELL STREET, LONDON



6 A 16 a — 60-POINT ANTIQUE No. 4 — 37 LBS.

DESIGNER
Useful Scheme

6 A 16 a — 48-POINT ANTIQUE No. 4 — 32 LBS.

NEIGHBOURS
Moderate Demand

8 A 20 a — 42-POINT ANTIQUE No. 4 — 30 LBS.

UNDERSIGNED
Surprising Alteration

9 A 24 a — 36-POINT ANTIQUE No. 4 — 27 LBS.

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Educational Curtailment

12 A 32 a — 30-POINT ANTIQUE No. 4 — 25 LBS.

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Important Riverside Position

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ORNAMENT INTRODUCED
Remarkable Transformation Scenes Unobtrusive Characteristic

25 A 75 a — 18-POINT ANTIQUE No. 4 — 18 LBS.

INTERESTING BUCKINGHAMSHIRE
Handsome Leasehold Properties Advantageously Situated amidst Charming Scenery

32 A 95 a — 14-POINT ANTIQUE No. 4 — 14 LBS.

HARMONIOUS INTRODUCTION CONSIDERED
Distinguished Masterpiece Reproduced for Popular Magazines Numerous Dramatic Characters Entertained

38 A 110 a — 12-POINT ANTIQUE No. 4 — 12 LBS.

REMARKABLE HISTORIC MANUSCRIPT DISCOVERY
Translations from Ancient Documents have Undoubtedly Strengthened Existing Knowledge and Supplemented Literature

34 A 134 a — 10-POINT ANTIQUE No. 4 — 10 LBS.

ALTHOUGH UNFORTUNATELY SURPRISINGLY NEGLECTED

Plain Type Skilfully Displayed Exhibits Remarkable Sumptiousness and Unquestionable Beauty notwithstanding the Prevalence of Decorative Effort

54 A 164 a — 8-POINT ANTIQUE No. 4 — 8 LBS.

ADVERTISERS HAVE ESTABLISHED CONVICTIONS REGARDING LEGIBILITY

Naturally Based upon Exceptionally Broad Experiences Extending Through the Present Remarkable Revival Against the Time Honoured Custom of Promiscuous Mixture of Type Faces

70 A 214 a — 6-POINT ANTIQUE No. 4 — 6 LBS.

FROM PRACTICAL AND THEORETICAL VIEWS COMPLEXITY IN PRINTED MATTER SHOULD BE AVOIDED

Unquestionably True Remains the Statement that Judiciously Displayed Good Plain Type undoubtedly has a more Sumptuous Effect than Many Elaborately Ornamented Letters which Curiously Swayed Numerous and Intelligent Clients

THE UNIVERSAL POPULARITY OF THE STYLES OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES FOR HOME FURNISHING HAVE ENCOURAGED US TO REPRODUCE MANY DESIGNS BY MASTER CABINET MAKERS OF THE PERIODS

Novel Designs in Antique

FURNISHING

Our replicas are not merely adaptations or so-called reproductions, but are identical copies made under the supervision of a reputed art connoisseur, the workmanship is guaranteed throughout and the prices are reasonable

JACOBEAN & QUEEN ANNE STYLE

Fine Oak Sideboard six feet wide by five feet high, tastefully designed from antique masterpiece, in selected English materials **£35**

Walnut Tall Chest on Stand, three feet six inches wide by five feet high and two feet deep, cleverly inlaid with fine satinwood **£14**

Solid Oak Extension Dining Table, six feet wide by eight feet long, opening to twelve feet, a rich specimen for the country house **£27**

Three feet Walnut Writing Table, inlaid, and Walnut Arm Chair with loose seat to match, highly decorative and very useful **£34**

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Three piece Mahogany Dining Table, comprising 2 half-circle ends, and Pembroke Centre Table, eight feet long when drawn **£15**

Mahogany Chair-back Settee, with carved legs and ball and claw feet in Chippendale style, with Bergere Chair in similar style **£17**

Six feet Inlaid Mahogany Sideboard fitted with Brass Rail and Gilt Convex Mirror, handsome design and very superior finish **£20**

Mahogany Bureau two feet six inches wide tastefully inlaid, with Dwarf Leaded-light Bookcase on top, in early Victorian design **£21**

British and Oriental Carpeting

SEAMLESS AXMINSTER

The carpets are exceptionally good value. They have a thick raised pile, and no seams to show in the wear **£4**

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Luxurious carpets in brilliant oriental colours, useful alike for offices or private residences, all sizes, from **£5**

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In this material we have seventy art shades to select from, splendid value, supplied in twelve sizes, from **£3**

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This heavy carpeting is suitable for any room, and is manufactured in 40 shades, in various sizes, from **£2**

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Ninety-five Tottenham Court Road, London, W.

IONIC No. 2

AND THE
SIX POINT
ANTIQUE
NUMBER
THREE

Ionic types are recognised by most printers as useful display letters for general typography and especially where a plain bold style is essential. Their range of utility covers a wide field and although Ionic No. 2 has now been produced a number of years it retains much of its old popularity. Manufactured in fourteen sizes from five to seventy-two point, in hard metals.



H. W. CASLON & CO. Ltd.

82 and 83 Chiswell Street, London, E.C.

6 A 16 a — 72-POINT IONIC, NO. 2 (SMALL FACE) — 54 LBS.

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Agriculture

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FURNITURE
Superb Design

8 A 18 a — 48-POINT IONIC, NO. 2 — 30 LBS.

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Debate in Parliament

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Pronounced advancement in several branches of the trade

34 A 88 a — 12-POINT IONIC, NO. 2 — 12 LBS.

HISTORIC MARINE INVENTIONS

The progress of steamship propulsion during the last century consisted of a series of triumphant marches, for the

51 A 135 a — 10-POINT IONIC, NO. 2 — 10 LBS.

FAMOUS UNIVERSITIES

During the early portion of the sixteenth century these noted universities received an authentic charter while

50 A 138 a — 9-POINT IONIC, NO. 2 — 9 LBS.

INSURANCE COMPARISONS

There is hardly a contingency which may not be provided for with policies of insurance, and the principal events which we

51 A 144 a — 8-POINT IONIC, NO. 2 — 8 LBS.

RECENT SCIENTIFIC THEORY

The atomic theory of Dalton that matter, even the hardest, consists of countless molecules in constant motion has been recently defended by well-known scientists in many

68 A 168 a — 6-POINT IONIC, NO. 2 — 6 LBS.

PROMINENT MINERAL INDUSTRIES

The nations in which metallurgical skill is most advanced are the strongest. The instinct of self-preservation and not the feeling of vainglory explains why relative progress of nations in the metallic trades is a subject of intense and never-slacking

75 A 200 a — 5-POINT IONIC, NO. 2 — 5 LBS.

GEOGRAPHICAL DIVISION AND COMMERCE

The second division is conveniently designated as the cotton belt, comprising all that country south of the thirty-seventh parallel of latitude, and extending westerly as far as the boundary of Texas. This whole territory is dependent on cotton culture for its prosperity. North of this locality lying between the boundary of Kansas

56 A 150 a — 6-POINT ANTIQUE, NO. 3 — 6 LBS.

PHOTOGRAPHIC IMPROVEMENT A BENEFIT TO ASTRONOMERS

A lecturer recently stated before the Royal Institution that dry-plate photography had progressed far beyond anything that was expected of it, and he also explained that it was the most potent agent of research and record that has been utilised by astronomers, as their records will not be the written impression of dead men's views, but images of the various objects of the heavens as recorded by themselves. M. Henry, of Paris, succeeded in photographing the group of stars known as the Pleides, shewing a nebula of spiral form, which had never before been brought under the ken of the human eye, and M. Paul and others have been successful in photographing a portion of the Milky Way. These



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SUITABLE FOR STANDING FORMES OF ALL KINDS

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6 A 16 a — 72-POINT IONIC COMPRESSED (SMALL FACE) — 50 LBS.

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9 A 24 a — 48-POINT IONIC COMPRESSED — 34 LBS.

RICHMOND INSTITUTE Educational Advantages

SPECIMEN CABINETS

MADE IN ASH, WITH ANTIQUE FINISH.

Designed specially for keeping Specimens of Printing. Drawers are made in two depths, 2½ in. and 5 in. The Cabinet is fitted with a lock and key which secures all drawers. The No. 1 Cabinet is of a convenient height for placing on it a letter copying press. These Cabinets are handsomely made, and are an ornament to any office. The preservation and classification of specimens in these Cabinets enables customers to decide what they want quickly, and in many instances suggest other requirements and ideas. A Specimen Cabinet is as necessary a part of the printing office outfit as is a catalogue to a type foundry.

No. 1 Cabinet contains eight drawers, price

£3 10s.0d.

11 A 28 a — 36-POINT IONIC COMPRESSED — 24 LBS.

CHESTER EVENING MERCURY Enormous Provincial Circulation

17 A 42 a — 30 POINT IONIC COMPRESSED — 24 LIS

MANCHESTER ENTERPRISE

Beneficial Schemes Introduced without increased expenditure

21 A 86 a — 24 POINT IONIC COMPRESSED — 20 LIS.

HUNTINGDONSHIRE

Valuable Mansion for immediate disposal in Agricultural locality

32 A 80 a — 18 POINT IONIC COMPRESSED — 18 LIS.

EDINBURGH EXCURSIONS

During the month of June frequent excursions will be run from Euston and Kings

45 A 120 a — 12 POINT IONIC COMPRESSED — 12 LIS.

PROPOSED BRITISH EXHIBITION

A Meeting to consider the advisability of holding the above project was held on Tuesday evening, when suggestions were submitted by several persons and sub-committees formed to carry out all

53 A 140 a — 10 POINT IONIC COMPRESSED — 10 LIS

CONDITIONS GOVERNING STYLE

The development of style is noticed more in architecture than in other branches of art, for the reason that although the other arts are more or less imitative, architecture is more

53 A 140 a — 9 POINT IONIC COMPRESSED — 9 LIS

REGISTER PRINTING PROBLEM

In these days of colour work, where one colour must accurately register on the previous impressions, it is of importance that the paper shall not stretch or shrink before the work is

71 A 188 a — 8 POINT IONIC COMPRESSED — 8 LIS

ELECTRICITY IN MACHINE DEPARTMENT

The readiness of smooth calendered papers to pick up electrical charges is astonishing, and the slightest friction, bending or pressure, will frequently develop in it an electrical pressure of thousands of volts, which will display itself in a variety of contradictory ways, as trifling

71 A 188 a — 6 POINT IONIC COMPRESSED — 6 LIS

A TECHNICAL TRAINING FOR CRAFTSMEN

With the object of encouraging those who desire to devote some of their time to improvement as craftsmen, the attached scheme is submitted to assist compositors to take full advantage of this opportunity. The demand for finished workmen is keener than ever, and the all-round craftsmen

9 A 24 a — 60-POINT IONIC COMPRESSED, NO. 2 — 40 LBS.

HINDEN COUNCIL
November Election

9 A 24 a — 48-POINT IONIC COMPRESSED, NO. 2 — 30 LBS.

MEMBERS BENEFITS
Sound Insurance with munificent advantages

12 A 32 a — 36-POINT IONIC COMPRESSED, NO. 2 — 21 LBS.

ENTERPRISE ENCOURAGED
Valuable Government Grants
University awards increased

18 A. 48 a 30-POINT IONIC COMPRESSED, NO. 2 24 LBS.

MANCHESTER AND BIRMINGHAM

An increased Passenger Train Service between above towns now established

20 A. 68 a 24-POINT IONIC COMPRESSED, NO. 2 20 LBS.

METROPOLITAN FURNISHING CORPORATION

Manufacturers and importers of requirements for household furnishings, catalogue on application

32 A. 80 a 18-POINT IONIC COMPRESSED, NO. 2 18 LBS.

IMPERIAL SERVICE FOR STUDENTS OF MEDICINE

An Examination for the appointment of twenty-eight physicians in the Indian and Colonial Medical Service

45 A. 120 a 12-POINT IONIC COMPRESSED, NO. 2 12 LBS.

MERITORIOUS INVENTION REVOLUTIONISES MARINE SALVAGE WORK

The Hydroscope bids fair to revolutionise the salvage or recovery of injured and sunken ships. Of the vessels wrecked or damaged on the British coast alone, which, according to Board of Trade returns average three thousand

59 A. 150 a 10-POINT IONIC COMPRESSED, NO. 2 10 LBS.

FINANCIAL SPECULATION ON THE STOCK EXCHANGE AND COMMERCIAL PROSPERITY

Stock Markets on Saturday were in rather an improved condition, accordingly a desire was manifested on the part of speculators to enter into extensive commitments, but as little or no support was forthcoming in the way of new business, prices in most sections manifested a downward tendency. Here and there a little profit-taking was noticeable, and in different

12 A — 24-POINT IONIC EXPANDED — 16 LBS.

FURNISHERS

12 A — 18-POINT IONIC EXPANDED — 10 LBS.

RECONSTRUCTIVE

24 A — 12-POINT IONIC EXPANDED — 8 LBS.

MANCHESTER CHAMBERS

20 A — 12-POINT IONIC EXPANDED, NO. 2 — 6 LBS.

NORTHERN DESIGNERS

27 A — 10-POINT IONIC EXPANDED, NO. 2 — 5 LBS.

PICTURESQUE BUCKINGHAM

33 A — 8-POINT IONIC EXPANDED, NO. 2 — 4 LBS.

PROMINENT WINTER INDUSTRIES

48 A — 6-POINT IONIC EXPANDED, NO. 2 — 3 LBS.

INTERESTING SEAFORTH REMINISCENCE

42 A — 5-POINT IONIC EXPANDED, NO. 2 — 2 LBS.

THESE WONDERFUL CONTRIVANCES DEMONSTRATED

30 A — 10 POINT IONIC EXPANDED — 6 LBS.

HUMOUROUS ANECDOTES RETOLD

36 A — 8-POINT IONIC EXPANDED — 5 LBS.

CHELTENHAM DESERVED RECOGNITION

51 A — 6-POINT IONIC EXPANDED — 4 LBS.

HARMONISING RESIDENTIAL EASTBOURNE SCENERY

48 A — 6 POINT IONIC EXPANDED (SMALL FACE) — 3 LBS.

BEAUTIFUL EMBROIDERIES MANUFACTURED MOST EXCLUSIVELY

Specimens

of Blacks, Texts, St. John, St. John Expanded, Anglo-Saxon, Ecclesiastic, etc., manufactured by H. W. Caslon and Company, Ltd.



The Caslon Letter Foundry :: London, E.C.

Established by William Caslon during the reign of George I.

Douglas Public Library and Technical Institute

5 A, 20 a — 36-POINT OLD BLACK — 14 LBS.

Parliamentary power was granted the Star Chamber to seize all unlicensed books and to apprehend authors, printers, and persons in their employment

9 a, 48 A — 18-POINT OLD BLACK — 8 LBS.

It shall now be enacted that the Mayor, Sheriffs, and all other foremost officers of the town corporate, whose right to confer in council has been decided by a goodly majority of citizens, be the authorities constituted for the preservation of order and also to duly

12 A, 64 a — 12-POINT OLD BLACK — 6 LBS.

Kingsley knew that the student who had been introduced to this particular subject had unfailing resource within himself, and was never at a loss for means to fill up the time that might otherwise be spent in worthless occupation, and we consider that this work on Nature Study is the most lucid that has been published in recent

14 A, 68 a — 11-POINT OLD BLACK — 5 LBS.

Under this final Agreement referred to in the prospectus, the Vendors have agreed to sell the Estates to the Company for the sum of ten thousand pounds, half in cash and the remainder in fully paid up shares of the Company, part of the purchase price being in respect of goodwill, the Vendors also have the right to subscribe and have allotted to them or their nominees at par, three thousand shares of the Company or any part thereof, such right to be allowed them until the expiration of their interest

14 A, 72 a — 10-POINT OLD BLACK — 4 LBS.

These Gothic characters employed by the inventors of printing are imitated from the writings of monastic scribes

8 A, 36 a — 24-POINT OLD BLACK — 10 LBS.

Caslon Old Black

The artistic design and quaint features of this Black letter are very effective in old style job work. It is interesting to note that this type was much used for classic or religious book work about the middle of the eighteenth century, and that the series here shown is cast from these same punches made by W. Caslon

William Caslon was born at Bales Owen in the Shropshire district more than two centuries ago. His first occupation was that of an engraver, but others who noticed the great ability he displayed asked him to persevere with the art of letter cutting. Amongst the many type faces designed by him is the Black series on this page, and which often has been praised for its faithful following of the traditional Old English letters by that ancient printer, Wynkyn de Worde

Manufactured by the Caslon Letter Foundry, London, E.C.

Established by William Caslon in the year Seventeen Hundred and Twenty, A.D.

3 A, 8 a — 54-POINT BLACK, No. 2 — 16 LBS.

Demonstrate

5 A, 24 a — 30-POINT BLACK, No. 2 — 12 LBS.

Westminster Guardian

9 A, 44 a — 18-POINT BLACK, No. 2 — 8 LBS.

Provided that nothing contained in this Act shall be considered as Condonation

12 A, 64 a — 14-POINT BLACK, No. 2 — 7 LBS.

The positive splendour of the poetic fame of John Milton has obscured in some degree the extent of

14 A, 72 a — 12-POINT BLACK, No. 2 — 6 LBS.

Whereas by virtue of these two Acts of Parliament made and passed during the reign of her late Majesty

14 A, 68 a — 10-POINT BLACK, No. 2 — 4 LBS.

The Bank of England was the first Joint-Stock Bank established in this country, and having exclusive privileges in the Metropolis

20 A, 104 a — 8-POINT BLACK, No. 2 — 3 LBS.

From the knowledge we possess of the period that preceded the commencement of connected history in India we are indebted to the sacred books of the Hindoos, the accounts of Greek and Chinese writers, the records of inscriptions and coins, and

17 A, 88 a — 6-POINT BLACK, No. 2 — 2 LBS.

Wynkyn de Worde was the most brilliant, as he was the most prolific, English printer of the fifteenth century. Inheriting some of his master's matrices, he cut a large number of new letters for himself, and appears in the execution of these founts to have perfected the manual processes of the manufacture, so as to leave no doubt that his types were produced in true adjustable moulds and impressed with hardened punches

3 A 8 a — 48 POINT ORIGINAL BLACK — 20 LBS

Royal Order

8 A 40 a — 18 POINT ORIGINAL BLACK — 10 LBS

Important Announcement
Science Lectures at the Guildhall
Monday Evenings

3 A 16 a — 36 POINT ORIGINAL BLACK — 16 LBS

English History
Tower of London

6 A 30 a — 24 POINT ORIGINAL BLACK — 12 LBS

Haymarket Theatre
Montrose Dramatic Society
Entertainments

5 A 20 a — 30 POINT ORIGINAL BLACK — 14 LBS

Windsor Magazine
Notices for January

3 A. 16 a — 48-POINT BLACK, No. 4 — 22 LBS.

Antique Document

8 A. 36 a — 24-POINT BLACK, No. 4 — 10 LBS.

Glasgow University Examinations

8 A. 40 a — 24-POINT BLACK, No. 4 (Small Face) — 10 LBS.

Sound Metropolitan Corporation Enterprise

9 A. 48 a — 18-POINT BLACK, No. 4. — 8 LBS.

Meritorious Production in English Literature

3 A. 16 a — 42-POINT BLACK, No. 4 — 16 LBS.

Newfoundland Exports

5 A. 24 a — 36-POINT BLACK, No. 4 — 15 LBS.

Brighton Insurance Company

11 A. 56 a — 14-POINT BLACK, No. 4 — 7 LBS.

Hampshire Guardian and Midland Counties' Recorder
Splendid Advertising Medium with large Circulation

14 A. 68 a — 12-POINT BLACK, No. 4 — 6 LBS.

Encyclopædia of Universal Knowledge containing numerous
Photographs and Special Contributions by Eminent Writers

14 A. 68 a — 10-POINT BLACK, No. 4 — 4 LBS.

Biographical References and Personal Reminiscences of Distinguished
Scientists and Philosophers with Records of their Great Achievements

8 A. 40 a — 30-POINT BLACK, No. 4 — 12 LBS.

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London, E.C.

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preached by

Rev. J. Gaad, M.A.

A volume containing the complete series of Sermons preached at The Ingleton Parish Church by the Dean during seven years of office, commencing on December 24th, 1835

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Manchester

3 A, 8 a — 72-POINT ANGLO-SAXON — 25 LBS.

Denominational

6 A, 28 a — 36-POINT ANGLO-SAXON — 15 LBS.

Birmingham Wesleyan Conference

9 A, 44 a — 24-POINT ANGLO-SAXON — 10 LBS.

Important Medical Researches
Advantageous Radium Qualities

12 A, 64 a — 18-POINT ANGLO-SAXON — 8 LBS.

London Suburban Insurance Company
Substantial Capital and Reserve Funds

5 A, 20 a — 48-POINT ANGLO-SAXON — 20 LBS.

Representation

14 A, 76 a — 12-POINT ANGLO-SAXON — 6 LBS.

Handsome Decorations in Worcester Cathedral
Contributions Welcomed to Renovation Fund

19 A, 100 a — 10-POINT ANGLO-SAXON — 5 LBS.

Selection of Photographs and Engravings of Celebrated Men
With Biographies giving Striking Incidents in their Careers

23 A, 120 a — 8-POINT ANGLO-SAXON — 4 LBS.

Notable Improvements in Agricultural Machinery Demonstrated at Olympia
Exhibition of Mechanical and Electrical Appliances utilised in the Colonies

Antiques



The
Old Curiosity Shop
Blackfriars

8 A, 36 a — 30-POINT ANGLO-SAXON — 12 LBS.

Bournemouth Dramatic Society Performance

3 A, 12 a — 60-POINT ANGLO-SAXON — 20 LBS.

Richmond Guardian

5 A. 12 a — 60-POINT OPEN ANGLO-SAXON. No. 2 — 20 LBS.

Morning Courier

8 A. 36 a — 30-POINT OPEN ANGLO-SAXON. No. 2 — 12 LBS.

International Trade Conferences
Extraordinary Resolutions

3 A. 8 a — 72-POINT OPEN ANGLO-SAXON. No. 2 — 25 LBS.

Advertisement

6 A. 28 a — 36-POINT OPEN ANGLO-SAXON. No. 2 — 15 LBS.

Dedicated by Permission
Corporation of York

5 A. 20 a — 48-POINT OPEN ANGLO-SAXON. No. 2 — 20 LBS.

Historical Memorials
Truro Cathedral

5 A, 18 a — 42-POINT EXPANDED BLACK — 20 LBS.

Steam Traction

5 A, 18 a — 36-POINT EXPANDED BLACK — 15 LBS.

Richmond Scenery

6 A, 28 a — 24-POINT EXPANDED BLACK — 10 LBS.

Munificent Subscriptions for Elementary Research

8 A, 32 a — 24-POINT EXPANDED BLACK (Small Face) — 10 LBS.

Manchester Royal Infirmary Grand Improvement Schemes

9 A, 42 a — 18-POINT EXPANDED BLACK — 8 LBS.

Easter Services and Organ Recital at Wolverhampton Parish Church

11 A, 52 a — 14-POINT EXPANDED BLACK — 7 LBS.

Notice is hereby given that Special Meetings of the Worshipful Company of Printers will

14 A, 66 a — 12-POINT EXPANDED BLACK — 6 LBS.

The Chartered Accountants' Institute Examination for England and Wales is held on November Tenth

15 A, 80 a — 10-POINT EXPANDED BLACK — 5 LBS.

Of all branches of art and knowledge Music is the one most generally cultivated for its own sake, and Music lovers find that the higher their musical ability is the greater enjoyment

Rostron Bros.

Beg to announce that their New Stock for the Spring Season has arrived and will be on view in the windows in the course of a few days. Having bought the finest range of Fashionable material on the market in large quantities they are in a position to offer their goods at low prices

Portman Square,
London, W.



University Lectures

A Series of Twelve Lectures on Science and Literature will be held by Prof. Blackie every Monday evening during the Winter Session at the Kensington Technical Institute. Students requiring set of tickets for the course of Lectures can obtain same from the Principal. Prospectus and full particulars on application

3 A 16 a 60-POINT ST. JOHN 25 LBS.

Historic Manual

5 A 16 a 48-POINT ST. JOHN 20 LBS.

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6 A 28 a 36-POINT ST. JOHN 15 LBS.

Splendid Architectural Drawing Metropolitan Water Board

9 A 44 a 24-POINT ST. JOHN 12 LBS.

Increased Production Expenses Reduced

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Stock Exchange Investment Corporation Securities

15 A 80 a 14-POINT ST. JOHN 8 LBS.

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17 A 84 a 12-POINT ST. JOHN 6 LBS.

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20 A 104 a 10-POINT ST. JOHN 5 LBS.

British Museum Authorities Finance Expedition Ancient Grecian Antiquities Discovered

24 A 128 a 8-POINT ST. JOHN 4 LBS.

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Twelfth Grand

Lace Exhibition

To be held at

Portland Rooms, Cambridge Circus, N.E.

Wednesday & Thursday, May 19th & 20th

BEAUTIFUL Specimens of Hand-made Lace from Ireland, Wales, Scotland, Belgium, and Holland, will be exhibited at the Stalls presided over by titled Ladies, and several of the prominent West-end Drapery Firms will show their choicest wares. The proceeds will be devoted entirely to the Missionary Party starting for China in August

Application for Tickets should be made at once to the London Secretaries of the Society, who will be pleased to supply full information to those interested.

H. W. CASLON & CO. LTD. 82 & 83 CHISWELL ST., LONDON, E. C.

3 A 8 a — 60-POINT ST. JOHN EXPANDED — 25 LBS.

Excursions

3 A 10 a — 48-POINT ST. JOHN EXPANDED — 20 LBS.

Quaint Design

4 A 16 a — 36-POINT ST. JOHN EXPANDED — 15 LBS.

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5 A 24 a — 30-POINT ST. JOHN EXPANDED — 14 LBS.

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12 A 60 a — 12-POINT ST. JOHN EXPANDED — 6 LBS.

Premier Insurance Company Numerous Claims Paid

14 A 72 a — 10-POINT ST. JOHN EXPANDED — 5 LBS.

Grand Orchestral Performances Newport Corporation Band

18 A 92 a — 8-POINT ST. JOHN EXPANDED — 4 LBS.

Metropolitan Hospital Fund Contributions Donations Gratefully Acknowledged

St. Alban's Church

North Kensington.

The Churchwardens and District Visitors beg to inform Parishioners that arrangements for the

Sale of Work

by Members of the Benevolent Guild

to be held in the Church Grounds on Thursday and Friday next, 9th and 10th August, are now completed, and they confidently hope the £1,940 so urgently required for the Church Extension Fund will by this means be realised. An early application for Tickets to the Hon. Secretary of the Fund, Mr. Robert Underwood, is requested

The Grand Opening Ceremony on Thursday will be performed by

Lady Mary Hobart

Prices of Admission:

From 2 to 4 p.m. 2/6 | From 4 to 8 p.m. 1/6 | From 8 to 10 p.m. 9d.

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6 A 32 a 30-POINT ECCLESIASTIC 12 LBS.

Bath Cathedral

8 A 40 a 24-POINT ECCLESIASTIC 10 LBS.

Trinity Sunday
Psalms for the Day

12 A 60 a 18-POINT ECCLESIASTIC 8 LBS.

Stainer's Crucifixion
Antiques from Rochester

14 A 72 a 12-POINT ECCLESIASTIC 6 LBS.

Messiah by Handel
The Works Choral Society

12 A 64 a 10-POINT ECCLESIASTIC 4 LBS.

Ecclesiastic Doctrines
Unfettered Religious Liberty

Church of Saint Andrew.

Easter ✝ Sunday

Grand Musical Festival

Sunday Evening, Mar. 4
At Seven o'clock.

Preacher: Canon Webster.

6 A 30 a 42-POINT TEUTON TEXT 15 LBS.

Superb Decoration

8 A 40 a 24-POINT TEUTON TEXT 8 LBS.

Caslon Letter Foundry
Mathias Temperance Societies

6 A 32 a 36-POINT TEUTON TEXT 12 LBS.

Mosaic Tablets
Walton District Council

6 A 32 a 4-LINE PICA ELONGATED ANGLO-SAXON 15 LBS.

Australian Colonies

6 A 28 a 2-LINE DBLE. PICA ELONGATED ANGLO-SAXON 12 LBS.

British & Foreign Artists

8 A 40 a 2-LINE GT. PRIMER ELONGATED ANGLO-SAXON 10 LBS.

Sailing Club Regattas
Printers' Managers' Association

9 A 44 a 2-LINE ENGLISH ELONGATED ANGLO-SAXON 9 LBS.

Condensed but Readable
Metropolitan Borough Magistrates

Specimen Pages

Scripts, Rondes, Quill Pen,
Teuton Italic, Columbian Italic,
Typewriter, Scribble,
Engravers Italic, Plantagenet,
Belgravia, Kenilworth,
Etc., etc.

Manufactured by the

Caslon Letter Foundry

5 A 18 a — 48-POINT EMPIRE SCRIPT — 20 LBS.

Modernised Production

Choicest Features Embodied

6 A 28 a — 36-POINT EMPIRE SCRIPT — 15 LBS.

Mathematical Precision Enhanced

Improved Taste in Modern Typography

Professional Notifications

9 A 48 a — 24-POINT EMPIRE SCRIPT — 12 LBS.

Enhanced Methods Greatly Improve Production

Businesslike Printing with this Commendable Design

Delightful Uniformity Throughout

12 A 60 a — 18-POINT EMPIRE SCRIPT — 10 LBS.

Ideal Design for Society Reception and Wedding Invitations

You are invited to a Meeting of the Church Extension Societies convened

to discuss the means of raising an Indigent Fund

21 A 108 a — 12-POINT EMPIRE SCRIPT — 8 LBS.

The Design is essentially modern and reflects the best current practice in Penmanship

The technical excellence of the letter is manifest and it will stand more wear than the majority of Scripts

Admiration Elicited from Fastidious and Discriminating Patrons



The Managing Committee

of the

Farnborough High School for Girls

request the pleasure of your Company

to a representation of a

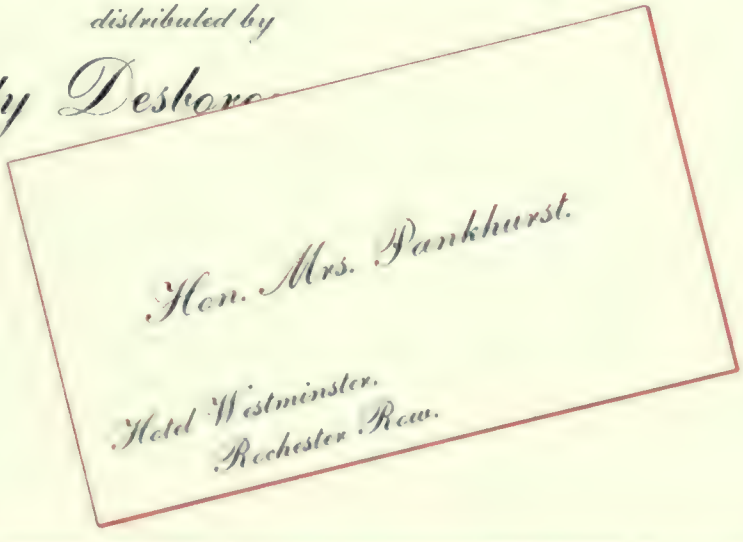
Popular Musical Comedy

performed entirely by the Senior Class Students

During the evening the Prizes gained for general Proficiency will be

distributed by

Lady Desbor



By our method of casting Scripts on slanting bodies there are no overhanging sorts whatever and breakages are consequently impossible

Banbury

3 A 16 a — FOUR-LINE PICA SCRIPT No. 3 — 15 LBS.

Portsmouth Naval Institute
Modern Decorative Art Exhibits

6 A 32 a — TWO-LINE GREAT PRIMER SCRIPT No. 3 — 15 LBS.

Sound British Commercial Education
Newcastle and Gateshead Mercantile Bureaus

9 A 48 a — TWO-LINE ENGLISH SCRIPT No. 3 — 15 LBS.

New Combined Railway and Steamboat Excursion
Great Southern Railway Easter Holiday Arrangements
Tourist and Fortnightly Tickets Issued

15 A 80 a — DOUBLE PICA SCRIPT No. 3 — 15 LBS.

Patent Scientific Dressmaking Association of Birmingham
Unique Display of Novel Costumes designed in London and Paris
Exhibited at the Offices September 29th and 30th

15 A 80 a — GREAT PRIMER SCRIPT No. 3 — 10 LBS.

The Committee of the Domestic Economy Society request the pleasure of
your Company at a Demonstration of Scientific Cookery by Professor Arbuthnot
at the Catanswill College on Wednesday next at 12 noon

Barnet Literary and Debating League

Admit Bearer to a

Humorous Illustrated Lecture

by Archibald Harrington

at the Town Hall on the 4th instant.

British Empire Publishing Company

London and Manchester

The Misses Alice & Esther Padmore

invite you to a

Dramatic Entertainment

by their Pupils, on Friday, 24th August,

at the Schoolhouse, Newbury.

5 A 20 a — 48-POINT FIGARO — 18 LBS.

Historic Dramatic Productions
remarkable booking in advance

6 A 28 a — 36-POINT FIGARO — 15 LBS.

Finsbury Commercial Education School
lucrative positions for cleverest pupils

9 A 48 a — 24-POINT FIGARO — 10 LBS.

Richards & Grant have secured the publishing rights of a sensational Novel and will issue the same at an early date

Important Notice.

On and after Wednesday next, the 14th December, our Photographic Studios will be situated at Northlight, Hampstead Heath, the rapid increase in our business necessitating us taking more commodious premises.

Percival & Company

8 A 40 a — 30-POINT SCRIBBLE — 15 LBS

Preston Football Club
Annual Dinner
Blanchard Restaurant
Tuesday 29th March

9 A 48 a — 18-POINT SCRIBBLE — 10 LBS

The Financial Committee
request your presence
at the Ninth Annual Meeting
of the Benevolent Society

12 A 60 a — 12-POINT SCRIBBLE — 6 LBS

Messrs. Beresford & Harrington
Dealers in Fine Art
extend a cordial invitation to make an
inspection of their Showrooms

Doric School of Art

The Hon. Secretary desires to
notify pupils that the Summer
Vacation commences on June
24th and extends till August
16th. On Sunday next an

Exhibition of
Students' Work

will be held in the Swinburne
studio. Pupils are requested to
make an early application for
Visitors' Tickets as the supply
is strictly limited.
Lord Charlesworth has kindly
consented to present the prizes
won at the last examinations.

Admit Bearer to
Annual Gymnastic Display
by Senior Pupils of the
Teviot Commercial Training Colleges
on Monday next October 20th

14 A 72 a — 18-POINT WRITING — 10 LBS

The Maidstone Golf Club
beg to announce a
Whist Drive & Conversazione
at the Woburn Restaurant

17 A 88 a — 12-POINT WRITING — 6 LBS

Mr. & Mrs. Ernest Hawkins
wish to convey their
Heartiest Greetings & Good Wishes for
Christmas and the New Year

9 A 44 a 24-POINT PLANTAGENET 15 LBS.

Herbert Morpeth
sends you
his Sincerest Wishes
for your
Health, Happiness,
and Prosperity
during the
Ensuing New Year
1914.

14 A 72 a 18-POINT PLANTAGENET 12 LBS.

May this Christmastide
bring you
much Joy and Happiness
and the
New Year
Peace and Prosperity
is the wish of
Bertha Chapman
&
Manor House
Eastbourne

20 A 104 a 12-POINT PLANTAGENET 10 LBS.

Caslon Type Foundry,
London, E.C.

Dear Sirs,

We call your attention to this neat and artistic series manufactured in four sizes. A glance will convince you that it is a most desirable letter to use for dainty and unassuming jobs such as Invitation Cards, Greetings, Scholastic and all kinds of professional circulars.

Yours obediently,
H. W. Caslon & Co.

24 A 128 a 10-POINT PLANTAGENET 8 LBS.

The Caslon Type Foundry,
London, E.C.

Dear Sirs,

We call your particular attention to this neat and pleasing series, which is manufactured by us in four standard sizes. A cursory glance will convince you that it is a most desirable series to use for dainty and unassuming jobs, such as Correspondence Cards, New Year and Christmas Cards, and all kinds of Professional Circulars and Memorandums.

We remain,
Yours obediently,
H. W. Caslon & Co. Ld.

24 A 120 a 12 POINT ENGRAVER'S ITALIC 12 LBS

Caslon Foundry,
London, E.C.

MODERN FACES

Notwithstanding the numerous attempts made to provide printers with an appropriate series for Circular Work, we think there remains space for a serviceable character, combining the freedom of writing with a regularity found in ordinary italic.

H. W. Caslon & Co. Ltd.

---

20 A 140 a 10 POINT ENGRAVER'S ITALIC 10 LBS

The Caslon Foundry,
Chiswell St., E.C.

MODERN JOB WORK

Numerous attempts have been made, with more or less success, to provide the printer with suitable founts of type for attractive circular work, and we think there is still room for a decidedly serviceable series, which combines the freedom of penmanship with the charm of an ordinary italic.

Obediently yours,
H. W. Caslon & Co. Ltd.

---

30 A 160 a 8 POINT ENGRAVER'S ITALIC 8 LBS

The Caslon Type Foundry,
London, E.C.

Dear Sirs,

IMPROVED TYPOGRAPHY

Notwithstanding the numerous and successful attempts which have hitherto been made by us to provide our customers with suitable series in which to set attractive circulars, we are of opinion that there yet remains room for a serviceable production of a thoroughly useful character with a regularity found in ordinary italic.

The founts of this description now before printerdom are no better than italics or partake of the ornamental design.

Yours obediently,
H. W. Caslon & Co. Ltd.

---

36 A 192 a 6-POINT ENGRAVER'S ITALIC 6 LBS

The Caslon Type Foundry,
London, E.C.

Dear Sirs,

IMPROVED TYPOGRAPHY

Notwithstanding the numerous and variegated attempts which have hitherto been made to provide the letterpress printer with a suitable type face for attractive circulars, we think there is still room for a thoroughly serviceable character which combines something of the freedom of writing together with the regularity of an ordinary italic. Series of this description which are already before the printing trade are, in our opinion, either no better than italics, or partake decidedly of the fancy script or ornamental design, the latter not being at all suitable for circulars of a commercial nature.

We are, Dear Sirs,
Yours very faithfully,
H. W. CASLON & Co. Ltd.

5 A 18 a 48-POINT RONDE, No. 1 20 LBS.

Industrial Exhibitions

5 A 18 a 42-POINT RONDE, No. 1 15 LBS.

Artistic Work

6 A 26 a 30-POINT RONDE, No. 1 12 LBS.

Meritorious Sport Athletic Cricketer

9 A 48 a 24-POINT RONDE, No. 1 12 LBS.

First Quarterly Meeting Berkshire Agriculturists

12 A 60 a 18-POINT RONDE, No. 1 10 LBS.

Cambridge University Harriers Annual Championship Decided

18 A 92 a 14-POINT RONDE, No. 1 10 LBS.

Elemental Scientific Demonstration South Dulwich Technical Institute

20 A 100 a 12-POINT RONDE, No. 1 8 LBS.

British Mercantile Service Examinations Candidates must send in their names at once

21 A 108 a 10-POINT RONDE, No. 1 6 LBS.

The Committee of the Banstead Lacrosse Club have much pleasure in announcing a Grand Bohemian Concert at the Metropolitan Hotel

Established 1894

The Richmond School for Young Ladies

The Head Mistress has much pleasure in informing pupils' parents that the Winter term commences on Monday next, the 29th of October.

It is really essential that all pupils should attend on that date as several very important classes will be started.

The necessity for all the girls who propose entering for the Cambridge University, Local and other Examinations to be present at the commencement of the term in order to receive the preliminary instructions will be apparent to parents.

Visits to the School should be made on Fridays from 10 to 4.

Oakdene Manor
Twickenham

20 A 100 a 8-POINT RONDE, No. 1 4 LBS.

Residents of Isleworth and Brentford are hereby notified that in response to the wishes expressed at a Public Meeting held at the Masonic Hall last Wednesday the Town Council will meet tomorrow

5 A 18 a — 48-POINT RONDE, NO. 2 — 20 LBS

Handsomest Returns

Latest Fashion Co.

Burlington Gardens . Mayfair

Madame Bouton has much pleasure in informing her many lady customers that she is showing the newest ideas in

Millinery
and
Costumes

for the coming season at the above address. They have been specially designed for her by all the leading Continental experts and are now exclusively shown in her spacious salon for the first time.

On view until Wednesday next the 29th inst.

An inspection is very cordially solicited.

24th March 1914

5 A 18 a — 42-POINT RONDE, NO. 2 — 15 LBS

Best Method

6 A 26 a — 30-POINT RONDE, NO. 2 — 12 LBS

Ilove Tennis Club Cinderella Dance

9 A 48 a — 24-POINT RONDE, NO. 2 — 12 LBS

Enormous demand for Mining Investments

12 A 64 a — 18-POINT RONDE, NO. 2 — 10 LBS

Regal Entertainment Bureau Orchestral Concerts Arranged

12 A 60 a — 14-POINT RONDE, NO. 2 — 7 LBS

Remarkable Scientific Discovery Important Development Awaited

*14 A 72 a — 12-POINT RONDE, NO. 2 — 6 LBS.

Local Charity Bazaar & Conversazione Grand Opening Ceremony next Saturday

14 A 68 a — 10-POINT RONDE, NO. 2 — 4 LBS.

Grand Evening Concert will be given under most distinguished patronage at the Royal Albert Hall on Thursday next in aid of the Building Fund of the Buckinghamshire County Hospital Tickets may be obtained of any of the gentlemen named overleaf or from the leading libraries

6 A 32 a — 30-POINT BELGRAVIA NO. 1 — 15 LBS.

Enterprising Borough Council
Birchington Promenade Renovated
Seaside Health Resorts

8 A 40 a — 24-POINT BELGRAVIA NO. 1 — 12 LBS.

Careful Historical Researches Encouraged
National Standard Work on Universal Geography
Methodist Benevolent Institution

12 A 60 a — 18-POINT BELGRAVIA NO. 1 — 10 LBS.

Indispensable Articles for Enhancing Production
Printing Office Equipments Supplied at the Shortest Notice
Improved Facilities Readily Obtainable

18 A 96 a — 12-POINT BELGRAVIA NO. 1 — 8 LBS.

Southampton Grand Theatre
Important Dramatic Representations
Performances Nightly

18 A 96 a — 10-POINT BELGRAVIA NO. 1 — 6 LBS.

Temperance Legislation Desired
Parliamentary Conferences Memorialised
Deputations Introduced

12 A 60 a — 18-POINT BELGRAVIA NO. 2 — 10 LBS

The Mortgage Debentures Eagerly Purchased
Ilfracombe and District New Electrobus Association
Remunerative Investment Advertised

18 A 96 a — 12-POINT BELGRAVIA NO. 2 — 8 LBS.

Literary Abilities Displayed
Remarkable Journalistic Triumphs
Modern Newspapers

18 A 96 a — 10-POINT BELGRAVIA NO. 2 — 6 LBS.

Reading Public Deriving Benefit
Birmingham Circulating Library Opened
Large Donations Received

No. Richmond, 19

International Cheque Company.

Pay to the order of
the sum of pounds
shillings pence.

£

234 George Street,
Richmond, S.W.

French Millinery

Dear Madame,

I have only recently returned from my annual Spring visit to the leading Parisian Millinery Establishments and invite you to the above address to inspect

A Choice Display of the Latest Paris Confections

They will be on view from Friday the 12th May till Tuesday the 6th June, between the hours of 10 and 6. Visitors will be under no obligation to make purchases, and all my assistants have been instructed to refrain from importuning Customers. Afternoon Tea will be served each day at 4 o'clock.

Anticipating the pleasure of an early visit from you,

I remain,
Yours faithfully,
Marie Louise.

Miss Bertha Chapman

Knightsbridge Court,
W.

Xmas. 1914

Mr. & Mrs. Robert Hodges
send
Sincerest Good Wishes
for a
Bright and Happy Christmas
and a
Prosperous New Year

Greenhill Farm,
Basingstoke.

H. W. CASLON & CO. LTD. 82 & 83 CHISWELL ST., LONDON, E. C.

6 A 32 a — 36-POINT TEUTON ITALIC — 15 LBS.

Artistic Exhibition in North Kensington
Interesting Collection of Scotch Pictures

Hampstead Training College

New Term

The Head Mistress wishes to notify Parents of Pupils that the College will re-open on Monday, 29th September next, and trusts they will make a special effort to ensure their daughters arriving punctually on that day and also to continue in regular attendance throughout the remainder of the Winter Term.

Several valuable Scholarships will be competed for during the Term, and regular attendance is of course one of the factors in securing success.

Heathcote Drive,
August, 1914.

8 A 36 a — 30-POINT TEUTON ITALIC — 12 LBS.

Scarborough
Charming Scenery
Health Resorts

9 A 48 a — 24-POINT TEUTON ITALIC — 10 LBS.

Home Comfort
Brightlingsea Modern
Collegiate School

12 A 64 a — 18-POINT TEUTON ITALIC — 8 LBS.

Exceptional Bargains
Paris Millinery Fashions
Unique Designs

15 A 80 a — 12-POINT TEUTON ITALIC — 6 LBS

Improved and Inexpensive Methods for executing Photographs of Infants London Artistic Production Syndicate have opened an elaborate Studio at Cadogan Sq. and make a specialty of Young Children and Pet Animals

8 A 40 a 24 PT. GUTENBERG 10 LBS.

Grand Evening Concerts

9 A 48 a 18 PT. GUTENBERG 8 LBS.

Dudley Gallery Picture Exhibitions on Fridays

15 A 80 a 12 PT. GUTENBERG 6 LBS.

Blandford Collegiate School for Young Ladies
Michaelmas Term

The Grange, Roehampton.
Christmas, 1914.

With Heartiest

Christmas · Greetings

and all ▷

Kind Thoughts AND
Best Wishes . . .
for the ▷
New Year . . . .

From
Mr. & Mrs. J. Holman.

---

281 Oxford Court Road,
London, N.E.

Winter Fashions

Dear Madam,

May we direct your attention to the fact that on Tuesday, the 26th October next we intend opening an Exhibition of the latest Continental Winter Fashions at the above address.

The Exhibits have been selected by experts from the leading firms in Berlin and Paris and we feel confident that you will derive pleasure from a visit.

Obediently yours,
T. Robinson & Co

◁ Marylebone ▷
Cricket AND Tennis Club

Whist · Drive

at the

Crown Hotel

Monday, 23rd March

Springfield Farm,
Maidstone

With
Heartiest Wishes
for your
Happiness & Prosperity
in the
New Year



From
Robert Morgan

14 A 36 a 24-POINT TUDOR 12 LBS.

East Anglian
Banquet

17 A 44 a 18-POINT TUDOR 10 LBS.

Norfolk Hotel
Southgate Road
June 2nd

18 A 48 a 12-POINT TUDOR 8 LBS.

Record Gathering
Musical Programme
Unique Menu

The
Weber Operatic Club

Ninth Season

A GENERAL MEETING of the above Operatic Club will be held at the Criterion Restaurant next Friday evening at 6 p.m. for the purpose of transacting important business at which your presence is particularly requested.

An Instrumental Concert will be held afterwards, terminating at eleven o'clock.

Kingsbridge
Patriotic Societies

Annual Ball

Regent Hall
Friday 6th March

8 A 24 a — 42-POINT KENILWORTH (54-POINT INITIALS) — 18 LBS

Royal Garden Party
Windsor Castle

9 A 30 a — 30-POINT KENILWORTH (42-POINT INITIALS) — 15 LBS

Bancroft Dramatic Society
Charity Performance

12 A 44 a — 24-POINT KENILWORTH (30-POINT INITIALS) — 10 LBS

Church Temperance Demonstrations
Marlborough Corn Exchange

21 A 80 a — 12-POINT KENILWORTH (18-POINT INITIALS) — 6 LBS.

Representations of Improved Ecclesiastical Architecture
Successful Masters in Elementary Science

Brentford Piscatorial
Association

LAUNCH
PARTY

Richmond to Staines
August 24th

Berkhampstead
High School
for Girls . . .

THIS School was established nearly seventy years ago, and is situated in one of the most delightful districts of England. It has a unique reputation for the thorough education imparted to pupils and for its home comforts. Parents and Guardians can obtain the fullest information from the Secretary, and references are kindly permitted to the leading clergymen of the county

32 A — 12-POINT LATIN ITALIC (No. 1) — 6 LBS.

REGISTERED INSURANCE COMPANY
QUARTERLY CONFERENCES

33 A — 12-POINT LATIN ITALIC (No. 2) — 5 LBS.

MERITORIOUS PRODUCTIONS COMMENDED
MANY EULOGISTIC REMARKS

33 A — 12-POINT LATIN ITALIC (No. 3) — 4 LBS.

DIRECTIONS GIVEN TO UNEMPLOYED ORGANISATIONS
BIRMINGHAM COMPANIES CONSTRUCTED

45 A — 6-POINT LATIN ITALIC (No. 1) — 2½ LBS.

INSTRUMENTAL PERFORMANCES BY ROUMANIAN ORCHESTRAS
MANCHESTER PHILHARMONIC ASSOCIATION

51 A — 6-POINT LATIN ITALIC (No. 2) — 2¼ LBS.

COMMISSIONER APPOINTED FOR SUPERINTENDING FOREIGN IMPORTATIONS
DISTINGUISHED MEMBER OF THE IMPERIAL PARLIAMENT

54 A — 6-POINT LATIN ITALIC (No. 3) — 1⅞ LBS.

HANDSOME CATHEDRAL DECORATIONS RECENTLY EXECUTED WITHIN WORCESTERSHIRE
COMPETENT MECHANICS AND DISTINGUISHED ARTISTS

57 A — 6-POINT LATIN ITALIC (No. 4) — 1⅝ LBS.

BEAUTIFUL CERTIFICATES DISTRIBUTED FOR CLEVER CRAFTSMANSHIP AND GENERAL PROFICIENCY
MONMOUTHSHIRE TECHNICAL INSTITUTE AND CONTINUATION SCHOOLS

60 A — 6-POINT LATIN ITALIC (No. 5) — 1⅜ LBS.

PHOTOGRAPHS OF SOME CELEBRATED HISTORICAL RESIDENCES SITUATED IN SOUTHERN AND MIDLAND COUNTIES
ARE OBTAINED EXCLUSIVELY FOR ENTHUSIASTIC ANTIQUARIANS

Complete assortment of 6-pt. (five faces), consisting of 10 lbs. in all, with case, Three Guineas.

ESTABD 1897

M. O. LARKINE

SURGEON
DENTIST

COCAINE AVENUE,

YARMOUTH. 19

SHERINGHAM GOLF CLUB

NOTICE IS HEREBY GIVEN
ORDINARY GENERAL MEETIN
MEMBERS WILL BE HELD ON TUES
AT THE GROSVENOR HOTEL, CROM
IMPERATIVE RESOLUTIONS CONCE
WELFARE OF THE CLUB WILL BE
CONFIRMATION BY THE PLAYING

AFTER THE MEETING AN INFO
SMOKING CONCERT WILL BE HEL
SEVERAL EMINENT ARTISTES WILL

HENRY W. BARDON,
HON SECRETARY

MISS IRENE DESMOND
SOCIETY ENTERTAINER

AT HOMES
GARDEN PARTIES
CONCERTS & BAZAARS

LIST OF DANCES

WEDNESDAY, 25TH SEPTEMBER, 1916.

1 WALTZ
2 WALTZ
3 BARN DANCE
4 WALTZ
5 LANCERS
6 WALTZ
7 VELETA

8 WALTZ
9 CALEDONIANS
10 WALTZ
11 BARN DANCE
12 WALTZ
13 LANCERS
14 WALTZ

BLUE HUNGARIAN ORCHESTRA
CONDUCTOR: HERR RITZEMA

PRIMROSE CRICKET CLUB

MENU

SOUPS.

TAIL.
WHITEBAIT
SAUCE.
ON.
GED HARE
SALAD.
UDDING.
ICES

COFFEE & LIQUEURS

CARLTON RESTAURANT,
OCTOBER 24TH, 1918.

ROBERT HENDERSON

COURT FLORIST

234 BUCKINGHAM MANSIONS
KENSINGTON W.

WIRES:
RANUNCULUS LONDON.

PHONE.
GREAT WESTERN 2468

An assortment of the three founts, with case, **25/-**

45 A 6-pt. Steel Plate Caps, No. 1 2 lbs.

CHOICE EDITION DRAMATISED NOVEL PUBLISHED

36 A 6-pt. Steel Plate Caps, No. 2 1½ lbs.

AUTHORISED CHARMING PRODUCTION EXQUISITE DESIGN 1234567890

36 A 6-pt. Steel Plate Caps, No. 3 1 lb.

THIRD ANNUAL REPORT WEST AFRICA DEVELOPMENT SYNDICATE LTD.

MISS ADELA SINCLAIR
ELOCUTIONIST

240 SANDOWN AVENUE,
BOURNEMOUTH.

MR. & MRS. ROBERT MONTAGUE

REQUEST THE PLEASURE

OF YOUR COMPANY AT THE MARRIAGE OF

THEIR DAUGHTER

CHRISTABEL MARJORIE

TO

MR. RICHARD ARTHUR DESBOROUGH

AT

ALL SAINTS CHURCH, RAMSGATE,

ON

MONDAY, THE 25TH OF MAY,

AT TWO O'CLOCK

AND AFTERWARDS AT

ERTSON AVENUE, WEST RAMSGATE.

DANCE PROGRAMME

1 WALTZ . . . . CHORISTERS
2 WALTZ . . . BLUE DANUBE
3 LANCERS . . . WHITE CITY
4 TWO STEP . . . ON THE MARCH
5 WALTZ . . . . . RIALTO
6 BARN DANCE . . HAPPY DARKIES

INTERVAL

7 ESPERANO GAVOTTE . ORIGINAL
8 WALTZ . . BELLE OF MAYFAIR
9 LANCERS . . . LAUDER AIRS
10 WALTZ . . GARDEN OF SLEEP
11 TWO STEP . . . BOSTON BELLE
12 WALTZ . . . . . HYPATIA

MAJOR BAGSTOCK

PICKWICK CLUB,
HAYMARKET, S.W.

CASLON FOUNDRY

For Popular and Useful Type Faces

14 A 18 a — 24 POINT MINSTER — 10 LBS

Ancient Society of Musicians

OPERATIC PERFORMANCE

Distinguished Patronage

28 A 30 a — 18 POINT MINSTER — 8 LBS

Southern Coast Railway Companies Limited

RIVER AND SEASIDE EXCURSIONS

Increased Facilities for Touring

32 A 42 a — 12 POINT MINSTER — 6 LBS

Guildhall Public Library

PICTURE EXHIBITION

Swedish and Danish Masters

Admission Sixpence

27 A 36 a — 10 POINT MINSTER — 4 LBS

Grand Evening Vocal Concert

to swell the funds of the

METROPOLITAN HOSPITAL

held at the

Buckingham Palace Restaurant

Monday August 24th

30 A — 12 POINT ORNAMENTED, No. 33 — 6 LBS

FASHIONABLE DESIGNS

36 A — 10 POINT ORNAMENTED, No. 33 — 4 LBS

THEATRICAL ENTERTAINMENT MANAGED

39 A — 8 POINT ORNAMENTED, No. 33 — 3 LBS

CINDERELLA DANCE

FINSBURY TOWN HALL

DOUBLE TICKET

8 A 20 a — 36-POINT COLUMBIAN ITALIC — 16 LBS.

Caslon Type Foundry
Elegant Columbian Italic
Artistic Designs

6 A 32 a — 24-POINT COLUMBIAN ITALIC — 12 LBS.

Superiority Acknowledged
Original Typographic Novelties
Unexcelled Durability

9 A 48 a — 18-POINT COLUMBIAN ITALIC — 10 LBS.

Distinct Qualities of General Utility
Compare Prices with American Founders
Encourage British Labour

17 A 84 a — 12-POINT COLUMBIAN ITALIC — 8 LBS.

Messrs. Caslons' Series are manufactured with
Best Hard Metal and cast on Point Bodies and Point Line
Dependable Qualities Predominating

8 A 18 a 48-POINT MOSLEM 16 LBS.

PRESTON BOROUGH
Electric Power House

8 A 20 a 42-POINT MOSLEM 12 LBS.

GRAND MUSICAL FESTIVALS
Brentford Recreation Ground

12 A 32 a 30-POINT MOSLEM 10 LBS.

HISTORICAL RESEARCH ENCOURAGED
Lectures delivered alternate Fridays

23 A 60 a 18-POINT MOSLEM 10 LBS.

BRITISH CATHEDRAL ARCHITECTURE DEMONSTRATED

Public Monuments and Interesting Statues Described

H. W. CASLON & CO. LTD. 82 & 83 CHISWELL ST., LONDON, E. C.

9 A 48-POINT MURAL 15 LBS.

PERFORMANCE

12 A 42-POINT MURAL 15 LBS.

REORGANISATION

12 A 36-POINT MURAL 12 LBS.

BEDFORD RESIDENCE

18 A 30-POINT MURAL 10 LBS.

BOURNEMOUTH AND BOSCOMBE

30 A 18-POINT MURAL 8 LBS.

GARDEN PRODUCTS
DISTRIBUTED

45 A 12-POINT MURAL 6 LBS.

REMARKABLE ORCHESTRAS
EVENING CONCERT

54 A 10-POINT MURAL 5 LBS.

HUMOROUS AMERICAN DRAWING
MODERN CARICATURES

81 A 8-POINT MURAL 4 LBS.

MANCHESTER CORPORATION INSTITUTES
QUARTERLY EXAMINATIONS

81 A 6-POINT MURAL 3 LBS.

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SANCTIONED BY PARLIAMENTARY COMMISSION AUTHORITIES

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AND SEE OUR
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ALL THE
BEST & MOST
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IDEAS
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H. W. CASLON & CO.
LIMITED LONDON

JUNIOR TURF CLUB

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The Caslon Letter Foundry

TYPEFOUNDERS AND MANUFACTURERS OF ALL KINDS OF PRINTING MATERIAL.
PRINTING OFFICES EQUIPPED THROUGHOUT IN ALL PARTS OF THE KINGDOM.
WE ARE ALWAYS WILLING TO ADVISE, PREPARE PLANS, AND SUBMIT ESTIMATES

Chiswell Street, E.C. _____ 19

12-Point Typewriter No. 1
38 A. 200 a. 20 lbs.

Dear Sirs,

The present edition of our Specimen Book is the first to be issued from our new premises. We had long outgrown our historic old house on the other side of Chiswell Street, but for reasons which will be easily understood, were reluctant to leave it. The old home was one of the few remaining relics of eighteenth century London, and was, moreover, endeared to us by very many associations, historical and personal.

At 22 and 23 Chiswell Street, William Caslon the First made for himself an enduring name as the first of British Typefounders thus winning fame not only for himself but for his country, which by his success attained to the leading position in the art. His type designs have never been surpassed. The original Caslon Old Face is to-day a greater favourite than ever among connoisseurs, and is invariably found in the finest examples of modern artistic printing. The most eminent printers regard it as the basis of all good work.

Of the many beautiful faces we have introduced in modern times our Cheltenham design, of which this series offers an extraordinarily wide range of service, has been a dominant factor in making the reputation of many eminent printers. For beauty and utility this series is acknowledged to be of supreme excellence. The complete series will be found in this book.

We are, Dear Sirs,

Yours faithfully,

H. W. CASLON & CO. LTD.



H. W. CASLON & CO. Limited

Typefounders and Manufacturers of all kinds of Printing Material. Chiswell Street, London, E.C.

Telegrams: "Caslon, Finsquare, London." *Telephone Nos.*: 481, 482, 483, *City*.

12 POINT TYPEWRITER No. 2
41 A. 212 a 20 LBS

To PROGRESSIVE CUSTOMERS,
United Kingdom and Dependencies.

Gentlemen,

If you are not already using our PATENT STEEL FURNITURE, we beg leave to direct your attention to the innumerable advantages it possesses, and the economy effected by purchasing it.

Our Steel Furniture is made of strips of steel, accurately finished to measure, with notched ends. It is formed into hollow squares, and used to fill spaces quickly in printing formes. The steel is either 24 or 36 points wide, and is five-eighths of an inch high. It is cut to various lengths, and every length measures an exact number of ems, the notch being 12 points in depth.

Its great value is the time it saves and the greater accuracy it secures over every other kind of furniture. Weight for weight it goes six times as far in filling space as metal furniture, and can be used in one-half to one-sixth of the time. It is accurate in every way to the thousandth part of an inch. It is not only practically perfect when new, but being of steel and not easily battered, it is bound to remain accurate. It makes not only truer formes but lighter formes, and it also saves room in the office.

Considering how much further it goes, it costs less than metal furniture at the outset, and as it lasts practically for ever, it is a constant saving of expense for material.

These points are fully endorsed by users, continual repeat orders being placed by printers who have once introduced it and proved its many advantages.

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H. W. CASLON & CO. LTD.

FROM THE

CASLON LETTER FOUNDRY

CHISWELL STREET, LONDON, E.C.

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PRINTING OFFICES EQUIPPED THROUGHOUT IN ALL PARTS OF THE KINGDOM.

12-POINT TYPEWRITER No. 3.
38 A, 200 a. 20 LBS.

To MASTER PRINTERS,
Great Britain and Colonies.

Dear Sirs,

We beg to call your attention to the present issue of our enlarged Specimen Book, which comprises many important novelties in type-faces, borders, ornaments, and printers' supplies generally.

All our jobbing faces are now cast with strict accuracy to the Standard Point System, and we cannot too strongly urge on our customers the importance of immediately adopting the system to the fullest possible extent.

In all cases where the design of the letter offers no obstacle, we cast series on the beards defined in the diagram showing our Point Line System, but where rigid conformity would involve the objectionable result of ascenders or descenders overhanging the body, we prefer to moderate the rigour of the scheme. In every instance, however, we scrupulously preserve the principle of point beards, so that our type will always line with any other point beard type on the market.

It is plainly evident that the old bodies are practically obsolete, even for book founts, and printers who disregard this intimation may soon find themselves severely handicapped by the impossibility of obtaining old-body sorts.

Confidently appealing for co-operation in making the reform speedy, thorough, and complete,

We are, Dear Sirs,

Yours faithfully,

H. W. CASLON & CO. LTD.

SPECIMENS

DORIC

DORIC ITALIC

CONDENSED SANS-SERIF

SANS-SERIF ITALIC

GOTHIC

THE CASLON LETTER FOUNDRY

CHISWELL ST. LONDON, E.C.

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PROPOSED AMALGAMATION TO BE SUBMITTED TO SHAREHOLDERS AT THE ANNUAL MEETING
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THIS COMPANY WAS ESTABLISHED IN THE EIGHTEENTH CENTURY AND HAS THREE HUNDRED BRANCHES AND AGENCIES
REGISTERS AND TRADE DIRECTORIES WITH AUTHENTIC INTELLIGENCE FOR THE MERCANTILE COMMUNITIES THROUGHOUT THE EMPIRE REVISED PERIODICALLY

Complete Assortment on 6-point body, with case, 2 Guineas. Complete Assortment on 12-point body, with cases, 3 Guineas.
Complete Assortment of Entire Series, with 3 Treble Cases, 5 Guineas.

HHHHHHHHHHHHHHHH

The above Founts work together as Caps. and Small Caps. on their respective bodies without justification.

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17th March, 1915.

1 VALSE . . . . . ASTHORE
2 VALSE . . . . . EILEEN ALANNAH
3 VALSE . . . . . DEAR ERIN
4 LANCERS . . . . ROYAL HIBERNIAN
5 VALSE . . . . . MOLLY, I, AND THE BABY
6 BARN DANCE . . . . ERIN GO BRAGH
7 VALSE . . . . . KATIE CONNOR
8 LANCERS . . . . WEARING OF THE GREEN
9 VALSE . . . . . KITTY MAHONE
10 VALSE . . . . . MAGGIE MURPHY
11 LANCERS . . . . KNIGHTS OF ST. PATRICK
12 VALSE . . . . . KATHLEEN MAVOURNEEN

Supper Interval

13 VALSE . . . . . ST. PATRICK
14 QUADRILLES . . . . ROYAL IRISH
15 VALSE . . . . . EILEEN AROON
16 LANCERS . . . . CONNAUGHT
17 BARN DANCE . . . . VICE REGAL
18 VALSE . . . . . GEMS OF IRELAND
19 VALSE COTILLON . . . . . NORAH
20 VALSE . . . . . COME BACK TO ERIN
21 LANCERS . . . . OULD DIRELAND
22 VALSE . . . . . MY LADY MOLLY
23 BARN DANCE . . . . . SEGORRA
24 VALSE & GALOP . . . . KILLARNEY, &C.

EXTRAS { 1 ..... 2 ..... } IRISH JIGS.

Imperial Restaurant

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SOUPS

Mock Turtle. Clear Vermicelli.

FISH

Filleted Soles. Whitebait. Boiled Turbot.

ENTREE

Mutton Cutlets Renaissance.

REMOVES

Sirloin of Beef and Horseradish.
Dressed Spinach. Plain Potatoes.
York Ham and Madeira.

ROAST

Turkey and Salad.

SWEETS

Moscow Pudding. Compote of Fruit.

Cheese and Celery.

DESSERT.



Caslon Letter Foundry

CHISWELL STREET, E.C.

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THE MOST LUXURIOUS SHOWROOMS TO BE FOUND THROUGHOUT EUROPE

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Complete assortment of 6-pt. (four faces) with case, Two Guineas.

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Telegrams: "Iron London" — LONDON, W. — Telephone: 87961 Western

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A Practical Treatise by a famous London Actuary

Published by the

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PREMIER BANK

A short account of its inception and progress together with its many advantages

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The Printing Classes in connection with the Aldenham Institute will be resumed on 4th September next and continue till 3rd December

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The present position of public education in this country is admirably set forth in an important statistical document published by the Local Board of Education

:: The Northern :: Shipping Co. Limited

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Harwich
Yarmouth
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The fast and luxurious Turbine Steamers of the above Company are chartered during the months of July, August and September to take passengers for

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to the charming Seaside Resorts on the Eastern Coast of England and Scotland.

The accommodation on these boats is in every way excellent, the comfort of passengers being at all times the first consideration. The catering is in the hands of a well-known London firm of Refreshment Contractors, famous for their moderate charges and viands of the first quality.

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STEAMBOAT EXCURSION

General Information Obtainable from Local Ticket Agent

48 A 112 a 10-POINT DORIC NO 10 10 LBS

SCIENCE EDUCATION REPORT

Handsome Buildings Constructed for University Extension Lectures

60 A 140 a 8-POINT DORIC NO. 10 8 LBS.

PROVINCIAL INSURANCE COMPANIES

Statements on the Proposed Amalgamation will be submitted at the Spring Conference

75 A 174 a 6-POINT DORIC NO. 10 6 LBS.

PRINCIPAL MARKETS IN THE UNITED KINGDOM

Continental Exchanges and Agencies have been established in the most important Towns throughout Europe

IMPROVE YOUR POSITION BY ATTENDING THE

MONTROSE

SCHOLASTIC INSTITUTION

A thorough course of teaching is an absolute necessity if you are desirous of obtaining a position in the world of commerce. The best situations are seldom advertised, many employers fill their vacancies with our students

2345 positions of the front rank have been obtained during the last two years by students of this college

PRACTICAL COMMERCIAL SECTION

A copy of our prospectus for the coming session giving full detailed information will be forwarded post free on application. It is the most complete and reliable guide published for those desiring practical training for a profitable occupation

WRITE AT ONCE TO THE SCHOOL SECRETARY

Dorian Square, Harpurhey

H. W. CASLON & CO. LTD. 82 & 83 CHISWELL ST., LONDON, E. C.

Robert Holden & Son

announce the disposal of their entire

Winter Stock

The Event of the Year

Great Bargains will be submitted to Residents in the Gainsborough district by Messrs. Robt. Holden and Son at their commodious new premises in the Market Place on

Friday, May 6th

and following Saturday, Monday, and Tuesday. The Sale has been found urgently necessary in order to provide accommodation for a chic show of Summer Novelties. This occasion will afford unique opportunities of purchasing very fashionable and superior articles at a guaranteed reduction of nine per cent. below wholesale prices. The Catalogue of the Sale is now in the Printer's hands and copies will be forwarded on application.

The Event of the Year

All Purchases of £12 and upwards are carefully packed and sent free to any part of the Kingdom

OUR ONLY ADDRESS:

Market Place, Gainsborough.

6 A 16 a — 60-POINT DORIC ITALIC, No. 1 — 50 LBS

MANORS
Distension

6 A 16 a — 48-POINT DORIC ITALIC, No. 1 — 38 LBS.

ENRICHED
Best Material

9 A 24 a — 36-POINT DORIC ITALIC, No. 1 — 31 LBS.

DISCERNMENT
Industrial Return

11 A 28 a — 30-POINT DORIC ITALIC, No. 1 — 25 LBS.

MUNICIPAL BAND
Selects British Music
Grand Anthem

17 A 42 a — 24-POINT DORIC ITALIC, NO. 1 — 20 LBS

RENOWNED PERFORMANCE
Triumphant Opera Achievement
Enthusiastic Plaudits

25 A 58 a — 18-POINT DORIC ITALIC, NO. 1 — 18 LBS

PROPOSED ENCOURAGEMENT
National Conference Amicably Debate
Australian Merchandise

35 A 80 a — 12-POINT DORIC ITALIC, NO. 1 — 12 LBS

IMPROVED RESIDENTIAL MANSION ERECTED
Conveniently situated in close proximity to Eastern Railway Terminus and Theatres

42 A 96 a — 10-POINT DORIC ITALIC, NO. 1 — 10 LBS

BRITISH AND AMERICAN INSURANCE COMPANIES
Quarterly Report and Balance Sheet presented to the Actuary appointed by the Statistical Association

47 A 112 a — 8-POINT DORIC ITALIC, NO. 1 — 8 LBS.

VICTORIAN GOVERNMENT RAILWAY INSCRIBED STOCK ISSUED
Notice is Hereby Given that in order to prepare Dividends the Balance of the Accounts will be struck in September next

60 A 150 a — 6-POINT DORIC ITALIC, NO. 1 — 6 LBS.

EIGHTH ANNUAL BANQUET OF RAILWAY BENEVOLENT INSTITUTIONS
The Eighth Annual Banquet in aid of the Railway Benevolent Institutions will be held at the Royal Restaurant on Thursday September 24th at 8 o'clock

LONDON DEPOTS

Acton
Ealing
Chiswick
Kilburn
Chelsea
Lambeth
Leyton
Stratford
Highgate

Established in 1892.

Anthracite

Ltd.

84 Ashcroft Chambers,

BIRMINGHAM.

HERBERT DONALD, Secretary.

JOHN RICHARDS, Manager.

PROVINCIAL DEPOTS

Halifax
Grimsby
Burnley
Bolton
Preston
Oldham
Bristol
Swansea
Newport

PALMS

GREEN CARNATION NURSERIES

Hazeldene, Devon,
March, 1912.

Gentlemen,

I have recently returned from my annual visit to the leading nurseries in Holland and Belgium, where I made large purchases of the very choicest Palms.

Every Plant is in first-class condition and most suitable for interior decorations.

An early inspection will be esteemed a favour.

GEO. HOBART,
Proprietor.

Momentous

to those interested in

Ideal Investments

A FREEHOLD ESTATE of about seventeen acres, situate and known as North Side, Hatfield Common, at the present time inadequately covered by a few small private residences and cottages with the rack-rental value of over £920 per year. The Estate is rectangular, and has frontages of over 386 ft. to Hatfield Common and West Drayton Road, and as a site for building purposes is most certainly unequalled so near Manchester. The property is let at nominal ground rents, amounting to £14 per annum, but these leases are expiring in a few years' time, when the vacant possession of the site will be obtained.

Particulars and Conditions of Sale, together with Plans, sent on application.

Land Investments

Limited

268 Conduit St., Manchester

17 A 42 a 30-POINT DORIC ITALIC, NO 2 25 LBS

CORPORATION OF BRIGHTON
Guaranteed Debenture Stock

21 A 56 a 24-POINT DORIC ITALIC, NO 2 20 LBS

INTERESTING ROUMANIAN EXHIBITION
Remarkable Mechanical Devices Shown

44 A 129 a 18-PT. DORIC ITALIC, NO. 2 18 LBS.

Extraordinary Increase
DANISH MERCHANDISE

42 A 110 a 12-PT DORIC ITALIC, NO 2 12 LBS.

REMUNERATIVE AMUSEMENT
Reproduction from Magazines

48 A 130 a 10-PT DORIC ITALIC, NO 2 10 LBS.

PRESTON MERCANTILE REPORTS
Meritorious Dramatic and Musical Entertainment Managed by Artistes

70 A 186 a 8-PT DORIC ITALIC, NO 2 8 LBS.

BIOGRAPHIES OF DISTINGUISHED MEMBERS
Publication of an Enlarged and Notable Edition Specially Printed by the Caxton Publishing Co

80 A 210 a 6-PT DORIC ITALIC, NO 2 6 LBS

ESTABLISHED INSURANCE COMPANIES IN MANCHESTER
Proposed Amalgamation will be informally submitted to the Shareholders at the next Ordinary Annual Meeting

MACHINES

FOR CARD CUTTING
MILLBOARD AND STRAWBOARD
CUTTING
STABBING AND SEWING

Particulars and Price List on application to

H. W. Caslon & Co. Ltd.

Chiswell Street, London, E.C.

14 A — 24-POINT LINING GOTHIC, NO. 1 — 11 LBS.

MODERN DESIGN RECOGNISED

17 A — 24-POINT LINING GOTHIC, NO. 2 — 10 LBS.

HANDSOME BRANDS PRODUCTION

20 A — 18-POINT LINING GOTHIC, NO. 1 — 8 LBS.

RECORD ESTABLISHED DEMONSTRATION

24 A — 18-POINT LINING GOTHIC, NO. 2 — 8 LBS.

BIRMINGHAM PROMENADE GRAND CONCERT

32 A — 12-POINT LINING GOTHIC, NO. 1 — 6 LBS.

GRAND OPERAS PATRONISED

33 A — 12-POINT LINING GOTHIC, NO. 2 — 5 LBS.

MANY CHARACTERS IMPERSONATED

30 A — 12-POINT LINING GOTHIC, NO. 3 — 4 LBS.

PRODUCE ENTHUSIASM REMONSTRATIONS

27 A — 12-POINT LINING GOTHIC, NO. 4 — 3 LBS.

MAGNIFICENT HONORARIUM DESERVING RECIPIENT

45 A — 6-POINT LINING GOTHIC, NO. 1 — 2 LBS.

ECONOMICAL BUILDING SOCIETIES PROFITABLE INVESTMENTS

51 A — 6-POINT LINING GOTHIC, NO. 2 — 2 LBS.

TELEGRAPHIC FACILITIES RECOGNISED DEPARTMENTAL EXPERIMENT

45 A — 6-POINT LINING GOTHIC, NO. 3 — 1½ LBS.

IMPORTANT PUBLICATIONS NOW ADVERTISED COPIES EAGERLY SUBSCRIBED FOR

57 A — 6-POINT LINING GOTHIC, NO. 4 — 1½ LBS.

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Assortment of 24-pt. and 18-pt. (four faces) with case, Three Guineas.

Assortment of 12-pt. (four faces) with case, Two Guineas.

Assortment of 6-pt. (four faces) with case, Two Guineas.

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BERNARD HODGKINSON & CO.

ARCHITECTS AND SURVEYORS

ROSEBURY AVENUE,

OFFICE HOURS
10 TO 4

LONDON, N.E. 19

48 DENSHAM ROAD
BIRKENHEAD.

SAMPLES

DEAR SIR,

WE HAVE MUCH PLEASURE IN ENCLOSING YOU HEREWITH A FEW SAMPLES OF OUR NEW AND ORIGINAL MANUFACTURES TRUSTING YOU WILL DISCOVER AMONG THE NUMBER SOME TO GIVE YOU SATISFACTION.

CUSTOMERS ARE URGENTLY REQUESTED TO FORWARD THE SAMPLE NO. WHEN ORDERING.

OUR PRODUCTS BEING MADE WITH MATERIALS OF HIGHEST QUALITY ONLY, THE PRICES IN THE LIST ARE STRICTLY NET.

YOURS FAITHFULLY,

THE PARAGON
MNFG. CO.

COMPILED BY THE SECRETARIES OF VARIOUS ATHLETIC SOCIETIES IN THE DISTRICT.

HANDBOOK
OF
RAMBLES

PUBLISHED BY THE
HEALTHY RECREATION SOCIETY
MANCHESTER & SALFORD.

THE ROBERTSON SYNDICATE
EDINBURGH EXHIBITION
STAND 479

REPRESENTED BY
MR. EDMUND BARKER

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69 & 69 CHISWELL ST., LONDON, E. C.

18 A — 30-POINT CONDENSED SANS-SERIF — 12 LBS.

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24 A — 22-POINT CONDENSED SANS-SERIF — 10 LBS.

EDINBURGH SCIENCE COURSES

32 A — 20-POINT CONDENSED SANS-SERIF — 8 LBS.

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39 A — 16-POINT CONDENSED SANS-SERIF — 7 LBS.

HISTORIC GOTHIC RESIDENCES IN MANCHESTER

54 A — 12-POINT CONDENSED SANS-SERIF — 6 LBS.

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MANUFACTURED IRONMONGERY AND HARDWARE

69 A — 10-POINT CONDENSED SANS-SERIF — 5 LBS.

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BRITISH RESTAURANT COMPANIES LIMITED

69 A — 8-POINT CONDENSED SANS-SERIF — 4 LBS.

MATHEMATICAL INSTRUCTION COMPILED FROM NOTED AUTHENTIC PUBLICATION
HANDSOME PRODUCTIONS OF ENGLISH LITERATURE

99 A — 6-POINT CONDENSED SANS-SERIF — 3 LBS.

DETAILED STATEMENT OF THE PROPOSED AMALGAMATION WILL BE SUBMITTED TO THE ANNUAL GENERAL MEETING
THE PENINSULAR AND ORIENTAL STEAMSHIP COMPANY LIMITED

78 A — 6-POINT CONDENSED SANS-SERIF—SM. CAPS. — 2 LBS.

DESIGNERS AND MANUFACTURERS OF SPECIAL LABOUR-SAVING MATERIALS AND EVERY REQUISITE FOR PROGRESSIVE PRINTERS
SPECIMENS OF NEWEST PRODUCTIONS PUBLISHED AND DESPATCHED EVERY QUARTER

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9 A 72-POINT CONDENSED SANS-SERIF No. 2 25 LBS.

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9 A 60-POINT CONDENSED SANS-SERIF No. 2 18 LBS.

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9 A 48-POINT CONDENSED SANS-SERIF No. 2 15 LBS.

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18 A 36-POINT CONDENSED SANS-SERIF No. 2 15 LBS.

HOUSEHOLD FURNITURE

24 A 24-POINT CONDENSED SANS-SERIF No. 2 10 LBS.

BRIGHTER COMMERCIAL REPORT

6 A — 72-POINT CONDENSED SANS-SERIF No. 4 — 18 LBS.

BEMBRIDGE

9 A — 60-POINT CONDENSED SANS-SERIF No. 4 — 18 LBS.

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CHURCH RECORDS

15 A — 36-POINT CONDENSED SANS-SERIF No. 4 — 12 LBS.

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18 A — 30-POINT CONDENSED SANS-SERIF No. 4 — 10 LBS.

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27 A — 24-POINT CONDENSED SANS-SERIF No. 4 — 10 LBS.

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57 A — 12-POINT CONDENSED SANS SERIF No. 4 — 6 LBS.

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74 A — 10-POINT COND. SANS. No. 4 — 5 LBS.

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90 A — 8-POINT COND. SANS. No. 4 — 4 LBS.

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93 A — 6-POINT SM. CAPS. — 2 LBS.

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15 A — 60-POINT CONDENSED SANS-SERIF No. 5 — 20 LBS.

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14 A — 48-POINT CONDENSED SANS-SERIF No. 5 — 15 LBS.

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18 A — 42-POINT CONDENSED SANS-SERIF No. 5 — 14 LBS.

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21 A — 36-POINT CONDENSED SANS-SERIF No. 5 — 13 LBS.

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27 A — 30-POINT CONDENSED SANS-SERIF No. 5 — 11 LBS.

DUNMOW AND CHESTERFIELD REGISTER

30 A — 24-POINT CONDENSED SANS-SERIF No. 5 — 10 LBS.

PANGBOURNE REVIEWS

38 A — 24-POINT COND SANS No. 5, SM. FACE — 10 LBS.

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45 A — 14-PT. COND SANS No. 5 — 7 LBS.

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8 A 18 a 72-POINT CONDENSED SANS-SERIF No. 6 30 LBS.

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Historic Events

8 A 20 a 60-POINT CONDENSED SANS-SERIF No. 6 23 LBS.

HUGE DEMANDS

Methodical Works

8 A 20 a 54-POINT CONDENSED SANS-SERIF No. 6 24 LBS

GRAND RESIDENCE

Modernised Systems

9 A 24 a 48-POINT CONDENSED SANS-SERIF No. 6 21 LBS.

MANCHESTER HOTEL

Shareholders Demands

12 A 30 a 42-PT. COND. SANS. 6 20 LBS.

EDINBURGH

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15 A 40 a 36-PT. COND. SANS. 6 20 LBS.

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First Debenture

18 A 48 a 30-PT. COND. SANS. 6 15 LBS.

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Useful Legible Designs

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Situated near Bournemouth

53 A 140 a 12-PT. COND. SANS. 6 10 LBS.

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Achievements of Irish Celebrities

57 A 152 a 10-PT. COND. SANS. 6 8 LBS.

CONFERENCE OF DIOCESAN CLERGYMEN

Enlarged Edition of the Universal Atlas

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96 A 8-POINT COND. SANS. No. 7 4 LBS.

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RHODESIAN DEVELOPMENTS COMPANY LIMITED

SEVENTEENTH ANNUAL REPORT

AND STATEMENT OF ACCOUNTS

TO BE PRESENTED TO THE SHAREHOLDERS
AT AN EXTRAORDINARY GENERAL MEETING
FIXED FOR WEDNESDAY AFTERNOON NEXT
AT THE MANCHESTER HOTEL, CHEAPSIDE.
VISCOUNT NORTHAMPTON IN THE CHAIR

LONDON OFFICES:
68 CAMBRIDGE ROAD, HOLBORN

CAPETOWN OFFICES:
452 COSMOPOLITAN AVENUE

M. W. CASLON & CO. LTD.

89 & 93 CHISWELL ST., LONDON, E.C.

9 A 24 a 60-POINT CONDENSED SANS-SERIF No. 8 30 LBS.

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Sound Method

9 A 24 a 48-POINT CONDENSED SANS-SERIF No. 8 24 LBS.

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9 A 24 a 42-POINT CONDENSED SANS-SERIF No. 8 20 LBS.

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Donation Reduced

14 A 36 a 36-POINT CONDENSED SANS-SERIF No. 8 20 LBS.

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Delightful Mansion

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Published by the Edinburgh Society

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INTERNATIONAL EXHIBITIONS REORGANISED
Amended Regulation for their Management
Selection of Unique Photographs and Prints

113 A 225 a 8-PT. COND. SANS. No. 8 8 LBS.

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Contractors Estimates Required for Constructing Municipal Recreation Grounds and Institutes throughout the Borough

145 A 360 a 6-PT. COND. SANS. No. 8 6 LBS.

INTERESTING EXPERIMENT BY THE BARMOUTH EDUCATION AUTHORITY
Remarkable Examination Results obtained by Technical Students attending Evening Continuation Classes specially organised for Practical Instruction

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The Prices quoted throughout this Catalogue are strictly net and are based on a scale consistent with good work

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We cordially invite you to visit our Showrooms and hear the very best Gramophone Records made. All the leading Singers and Bands perform

SMITH & BROWN: Bristol

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Grand Result

8 A 18 a 60-POINT CONDENSED SANS-SERIF No. 10 40 LBS.

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8 A 18 a 54-POINT CONDENSED SANS-SERIF No. 10 40 LBS.

REMUNERATE
Choicest Product

8 A 18 a 48-POINT CONDENSED SANS-SERIF No. 10 30 LBS.

DEMONSTRATED
New Idea Embodied

9 A 24 a 42-POINT CONDENSED SANS-SERIF No. 10 28 LBS.

HANDSOME RETURN
Best Materials Secured

12 A 30 a 36-POINT CONDENSED SANS-SERIF No. 10 25 LBS.

HARDWARE MERCHANTS
Clever Marketable Inventions

18 A 48 a 30-POINT CONDENSED SANS-SERIF No. 10 25 LBS.

BIRMINGHAM PERFORMANCE
Remarkable Histories Dramatised

20 A 52 a 24-POINT CONDENSED SANS-SERIF No. 10 20 LBS.

EUROPEAN AUTOMOBILE EXHIBITION
Some Marvellous Scientific Achievements

30 A 80 a 18-POINT CONDENSED SANS No. 10 18 LBS.

HANDSOME DESIGNS
New Caslon Productions

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INTERESTING DISCOURSES
Gainsborough Debating Society

48 A 128 a 12-POINT CONDENSED SANS No. 10 12 LBS.

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Smallest Donation Earnestly Solicited

59 A 156 a 10-POINT CONDENSED SANS No. 10 10 LBS.

CHARMING RESIDENCES FOR DISPOSAL
Selhurst Estate situated near Eastminster Park

71 A 188 a 8-POINT CONDENSED SANS No. 10 8 LBS.

ESTABLISHED MARINE INSURANCE COMPANIES
Balance Sheet and Statement of Accounts submitted to the Shareholders at General Meeting

81 A 216 a 6-POINT CONDENSED SANS No. 10 6 LBS.

DIRECT COMMUNICATION ESTABLISHED IN BIRMINGHAM
Improved Underground System of Electric Railways Formally Opened on September 24th by His Majesty the King

Aldenham Institute

ANNUAL REPORT

for the year ending September 29

1914

Goldington Crescent, Pancras Road, London, N.W.

HENDERSONS

Drapery & Furnishing Emporium

During the recent period of severe depression we have made very large purchases in all Departments of Goods at prices very much below the usual cost of production and are now offering same at exceptionally low prices for cash. The reductions are strictly confined to present stock, and the Goods in this Catalogue are only offered subject to being unsold upon receipt of order :: :: :: ::

4th Great Sale

Monday & Tuesday .·. March 6 & 7

OSBORNE HOTEL

The Marine Gardens
Folkestone

OSBORNE Hotel is situated in the healthiest part of Folkestone and commands a lovely and uninterrupted view of the sea and the surrounding country. The principal feature of the Hotel is its extensive Gardens planted with choice Palms and Shrubs. It has been redecorated and handsomely furnished throughout, and contains over eighty Bedrooms. The Kitchen arrangements are under the personal supervision of a famous Parisian Chef and every effort is made to ensure the comfort of Visitors.

14 A 36 a — 36-POINT CONDENSED SANS-SERIF No 12 — 25 LBS

MODERN INSURANCE SCHEME
Remarkable Protest Demonstrations

21 A 56 a — 30-POINT CONDENSED SANS-SERIF No 12 — 25 LBS

CHARMING DETACHED RIVERSIDE HOUSE
Historic Structure with Handsome Decoration

Hand & Heart
Building Society Limited
Established December 1904

The Twenty-Eighth
Quarterly Report
and
Statement

To be submitted to the Ordinary Shareholders at the General Meeting held at the Dorchester Restaurant on Monday Afternoon October 23

Central Office in London:
283 Embankment Road

27 A 72 a — 24-POINT CONDENSED SANS-SERIF No 12 — 20 LBS

PERMANENT EXHIBITIONS
Collection of Fiscal Documents

38 A 100 a — 18-POINT CONDENSED SANS-SERIF No 12 — 18 LBS

BIRMINGHAM MUNICIPAL BANDS
New Classical Overtures Performed

44 A 116 a — 14-POINT CONDENSED SANS-SERIF No 12 — 14 LBS

ESTIMATED REVENUE FROM IMPORTS
Valuations are based on reliable Statistics

48 A 128 a — 12-POINT CONDENSED SANS-SERIF No 12 — 12 LBS

INTERESTING LECTURE ON EXPLORATION
Famous Explorer Entertains Large Audiences

56 A 148 a — 10-POINT CONDENSED SANS-SERIF No 12 — 10 LBS

EDUCATIONAL CENTRES IMPARTING KNOWLEDGE
Descriptions of Remarkable Monuments and Statuary

71 A 188 a — 8-POINT CONDENSED SANS-SERIF No 12 — 8 LBS

DEMONSTRATION OF REMUNERATIVE IRISH MANUFACTURES
Grand Exhibition held in the Waterford Public Hall on Wednesday

81 A 216 a — 6-POINT CONDENSED SANS-SERIF No 12 — 6 LBS

EXPENSES OF THE PRINCIPAL COMPANIES IN THE UNITED KINGDOM
Offices and Agencies established in the principal Towns of Greater Britain

14 A 36 a — 30-POINT CONDENSED SANS-SERIF ITALIC — 19 LBS.

HANDSOME IRISH EMBROIDERY
Bradford International Exhibition

17 A 42 a — 24-POINT CONDENSED SANS-SERIF ITALIC — 15 LBS.

BRITISH INVESTORS REMUNERATED
Profitable African Diamond Mine Shares

23 A 60 a — 18 POINT CONDENSED SANS-SERIF ITALIC — 12 LBS.

PRESENTED TO SCOTCH MUSEUM AUTHORITIES
Remarkable Examples of Ancient British Pottery

38 A 100 a — 12-POINT CONDENSED SANS-SERIF ITALIC — 10 LBS.

NEW SCHOLASTIC ESTABLISHMENT
Educational Advantages Demonstrated

42 A 112 a — 10-POINT CONDENSED SANS-SERIF ITALIC — 8 LBS.

NEW PRODUCTION BY EMINENT AUTHOR
Report of Education Commissioner for Ireland

48 A 128 a — 8-POINT CONDENSED SANS-SERIF ITALIC — 6 LBS.

BIRMINGHAM AND DISTRICT INSURANCE COMPANIES
Prospectus and all Information supplied by the Secretary

53 A 140 a — 6-POINT CONDENSED SANS-SERIF ITALIC — 4 LBS.

COMMISSIONERS FOR MUSEUMS AND INTERNATIONAL EXHIBITIONS
Standard Works by celebrated Authors embracing Literature and Theology

45 A 120 a — 6-PT. COND. SANS-SERIF ITALIC—SM. FACE — 3 LBS.

DICTIONARY OF UNIVERSAL KNOWLEDGE CONTAINING NUMEROUS PLATES
Revised and Enlarged Editions Published Quarterly for Gratuitous Circulation

Bath Town Council
Schools of Science

Useful Knowledge Imparted
at Exceptionally Low Terms



Practical Instructions Given
to Pupils in all Departments

The Winter Session will begin on Thursday next October 24th at Six p.m.

Specimens of Lining

CONDENSED SANS-SERIF

No. 14

A useful addition
to the Con. Sans.
Family, produced
in thirteen sizes
from six-point to
seventy-two point

H. W. Caslon & Co.

Limited, Typefounders, 82-83
Chiswell Street, London, E.C.



8 A 18 a 72-POINT CONDENSED SANS-SERIF NO. 14 35 LBS.

MODERN BORDER
Tasteful and Original

9 A 24 a 60-POINT CONDENSED SANS-SERIF NO. 14 32 LBS.

REGISTERED DESIGN
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Handsome Architecture Introduced

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36 A 78 a — 24-POINT CONDENSED SANS-SERIF No. 14 — 20 LBS.

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Practical Demonstrations Showing Latest Mechanical Patents

54 A 98 a — 18-POINT CONDENSED SANS SERIF No. 14 — 18 LBS.

OXFORD AND CAMBRIDGE UNIVERSITIES PRELIMINARY SCHOLARSHIPS

Particulars Relating to Examination together with Entrance Forms can be Obtained from the County Education Authorities or Clerks of the Borough Councils

66 A 154 a — 14-POINT CONDENSED SANS-SERIF No. 14 — 14 LBS.

INSTRUMENTAL PERFORMANCES GIVEN BY THE SHERINGHAM PHILHARMONIC SOCIETY

Numerous Selections from Old Masters and Modern Composers were Rendered by an Efficient Orchestra The Eastbourne Promenade Concert Party with Augmented Choir of Fifty Voices assisted

76 A 180 a — 12-POINT CONDENSED SANS-SERIF No. 14 — 12 LBS.

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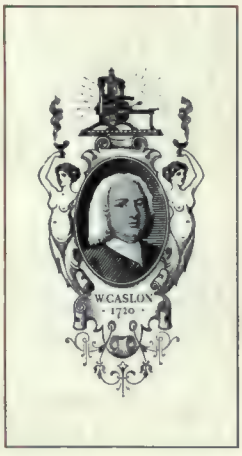
Characteristic Costumes and Magnificent Uniforms Displayed Representing that Period Spectacular Production Staged amidst Beautiful Riverside Scenery

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Interesting Turbine Engines for Electrical Steamboats Exhibited Presenting Several Scientific Improvements Diagrams and Photographs are being Specially Prepared for the Illustrated Lecture

H. W. CASLON & CO. LTD. — 99 & 99 CHISWELL ST., LONDON, E. C.



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OUR STEEL FURNITURE has intrinsic value not only in the time saved but also in the greater accuracy secured over every other class of furniture. By comparing it weight for weight it goes six times as far when filling up space as metal furniture and can be used in from one-half to one-sixth of the time. It is made correct in every possible way to the thousandth part of an inch. It is not only practically perfect when new, but being of steel it is not easily damaged, therefore it is certain to remain accurate. There is no need of springing the chase to get a sound lock-up, and its use not only makes the forme truer but also lighter. It saves weight on the press and does not work up in the formes. It is incomparable for colour work.

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for modern printers

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Caslon Letter Foundry
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Enjoyable Amalgamation

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Modern Printing Demands Harmonious Type Effects
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IMPORTANT PRODUCTIONS FORTHCOMING
Arrangements have been completed with eminent Authors
Inexpensive Editions Advocated

H. W. CASLON & CO. LTD. 99 & 99 CHISWELL ST., LONDON, E. C.

Held continuously since 1897.

Empire Quadrille Parties

Burlington Hotel,
BANGOR.

Dear Sir,

We have much pleasure in informing you that the first Dance of the Season will be held at the Central Restaurant, Haymarket, on Saturday, 23rd October. I shall be gla
you will kind
notify me ho
many tickets
in order that
could be mad
It is propose
these Dances

You

The

Richardson

Manufacturing Company

Branches:

Liverpool
Manchester
Leeds
Birmingham
Preston
Newcastle
Dublin
Cork
Glasgow
Edinburgh
Dundee
Bristol

Beg to notify all the retail ironmongers in this town that on the 15th September next they intend opening a Branch in the High Street for the sale of

---

GEO. W. RENTON
Secretary

R. N. HAMILTON
Chairman

JAS. F. GORDON
Manager

Dublin Electrical Co.

243 Market Square

Dublin

¶ Manufacturers of all the new devices for Heating, Cooking, Propelling, and Lighting by Electricity.

St. Gabriel's Literary & Debating Society

Syllabus for 1914

Meetings are held every Monday evening in the New Parish Hall

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Machinery

for Farmers
Agriculturists
Nurserymen

Price List post free

John Dainby & Co.
Harrow Road, N.E.

The items enumerated in this List have all been carefully selected by our representatives from the best nurseries in Holland and Belgium.

They are guaranteed to be of soundest quality throughout and will be readily exchanged if not found to give you entire satisfaction.

WE PAY CARRIAGE ON ALL ORDERS OF £25 AND UPWARDS



GOODS ARE PACKED WITH CARE and PROMPTLY DESPATCHED

Our Bulb and Seed Catalogue for next year is now in the hands of the Printers and will be issued towards the end of November.

It contains details of every known variety of flowering Bulb and Seed and is fully illustrated. An early application for a copy is advisable.

CATALOGUE *and* PRICE LIST

PALMS
IN VARIETY

Hubert Gardner
Royal Nurseries Enfield

5 A 12 a 72-POINT MORLAND 54 LBS.

DESIGN
Refrained

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BINDER
Hard Metal

5 A 12 a 48-POINT MORLAND 29 LBS.

PREMIUMS
Great Demand

8 A 20 a 36-POINT MORLAND 26 LBS.

DISTINGUISH
Increased Production

12/A 30/a 30 POINT MORLAND 28 LBS

CHOICE SPECIMENS
Grand Begonia Exhibition

14/A 34/a 24 POINT MORLAND 20 LBS

CONDENSED REPORT
Banstead Urban District Council
Quarterly Meeting

20/A 56/a 18 POINT MORLAND 18 LBS

MODERN REGISTERED DESIGN
Enabling Jobbing Compositors to Readily Execute Quaint Typography

26/A 76/a 14 POINT MORLAND 14 LBS

BERKHAMPSTEAD GARDEN CITY
Promoted to amalgamate in a natural and harmonious condition the Artizan Classes

33/A 88/a 12 POINT MORLAND 12 LBS

ENHANCED PROFITS
Display Printing Remunerated
High Rates Charged

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NOVEL EXPERIMENTS
Mechanical Appliances Introduced
Best Results Obtained

46/A 132/a 8 POINT MORLAND 8 LBS

IMPROVED TYPE CABINETS
Specially Designed and Manufactured of the Very Best Seasoned Wood

60/A 162/a 6 POINT MORLAND 6 LBS

LABOUR-SAVING IMPOSING SURFACES
A most Orderly and Compact Arrangement that greatly facilitates Imposition and Locking-up

5 A 12 a — 72-POINT MORLAND ITALIC — 47 LBS.

ENDURE
Admiration

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DERIDE
Emblazoned

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EXHIBITED
Musical Records

8 A 20 a — 36-POINT MORLAND ITALIC — 25 LBS.

PRODUCTIONS
Recent Choice Novelties

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Increased Services Desirable

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ENHANCED DEMAND
Many Original Advertising Novelties
Printed Documents

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ORCHESTRAL PERFORMANCES
Enjoyable Entertainments Provided Nightly
Crowded Houses Applaud

27 A 72 a — 14-POINT MORLAND ITALIC — 14 LBS

AGRICULTURAL TRAINING SCHOOL
Philanthropically Inclined Gentlemen Earnestly Requested to forward Donations to Secretary

36 A 96 a — 12-POINT MORLAND ITALIC — 12 LBS.

HISTORICAL BANQUET
Memorable Assemblies Patronised by the Royal Family

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PERFECTED TYPOGRAPHY
Instructive and Interesting Collections Quarterly Exhibitions

54 A 142 a — 8-POINT MORLAND ITALIC — 8 LBS

MODERN ARTISTIC PUBLICATION
Five Gold Medals & Twelve First Class Diplomas Awarded for Originality

63 A 168 a — 6-POINT MORLAND ITALIC — 6 LBS

COLONIAL GOVERNMENT SECURITIES
Notable Decrease in Prices consequent upon the unfavourable Reports received from the Mines

Telegrams
BARDEN BRADFORD

Telephone
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JOHN BARDEN & CO.

Contractors Builders Decorators

234 Cosmopolitan Road

GEO. HENDERSON
Manager

BRADFORD 19

---

456 Westminster Road
East Manchester
June 1914

Dear Sir

Smart Tailoring

We have pleasure in forwarding you Patterns of choice and new designs in Serges, Tweeds, and Cheviots for the ensuing Season, and hope to receive a continuance of your esteemed orders

We are also pleased to inform you that we have secured the services of an eminent London Cutter who personally superintends the cutting of all clothes ordered from us, our customers are thus certain of obtaining the latest fashions and correct style

Promptitude and exactitude have always characterised our operations, and you may rely upon orders received by us being satisfactorily executed in one week from receipt of order

We beg to remain
Yours respectfully

DUNCAN BROS.

New Book
by Arthur Stanly



IN this novel there are appeals to the reader when our author decides to forsake the drift of the narrative in order that he may indulge in one of those pleasing sermons so dear to the early Victorian period. The reader will close the book with a sense that here is something curiously elusive and undefinable, a compound of good nature and tranquility, and a kind of gold atmosphere which is not usually found in the bitter though clever fiction of the present day. It is almost impossible to resist it and not to admire the untiring courage and industry which the author exhibits throughout

Published at 6s. net by

Robert Grant

Paternoster Bldgs. N.W.

Useful Information for

Holidays



ANY persons just now are trying to decide where they will spend their annual vacation. We can offer you any information that may be required. A list of the best Hotels and Boarding Houses in all parts of the Kingdom and the Continent, together with their charges, are kept for reference. Full details of Rail and Boat facilities are at the disposal of Tourists, and our staff will be pleased to supply every information

Call or correspond with the

Travel Era Bureau

Aldersgate Street, London.

5 A 12 a 72-POINT ROTHBURY 46 LBS.

DANGER
Manifested

5 A 12 a 60-POINT ROTHBURY 38 LBS.

PERIODS
Ideal Bands

6 A 16 a 48-POINT ROTHBURY 38 LBS.

EMBARKING
Choice Produce

8 A 20 a 36-POINT ROTHBURY 24 LBS.

REMONSTRATED
Methodical Designers

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HARMONIOUS DESIGNS
Estimates Furnished Daily
Credit Restored

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EDINBURGH CEREMONIES
Prominent Citizens Demonstrate
Heartiest Reception

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SOCIETY ENTERTAINERS PROVIDED
International Amusement Bureau Limited
Many Juvenile Prodigies

26 A 68 a 14-POINT ROTHBURY 14 LBS

RICHMOND CORPORATION DEBENTURES
Application Forms obtainable from the Town Clerk every Monday during August

32 A 84 a 12-POINT ROTHBURY 12 LBS

DEMOCRATIC MEASURES
Second Reading Amendments Unanimously Passed

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MARGATE RAMBLING CLUB
First Invitation Walking Handicap Eighteen Competitors

48 A 128 a 8-POINT ROTHBURY 8 LBS

PROPOSED TAXIMETER SERVICES
Important Regulations Enforced Throughout London and the Provinces

59 A 156 a 6-POINT ROTHBURY 6 LBS

NEW METHODS OF MEDICAL INSPECTION
Medical Inspectors to make careful differentiation of the children as regards their capacities

Bedford Metropolitan Railway

Have just arranged a Special Service of Trains on Sundays commencing in May next for :: :: :: :: ::

Country Rambles

in the Beautiful Woods and Valleys of the County. For further particulars see Illustrated Posters or apply to

HERBERT ROBINSON, General Manager.

BOURNEMOUTH
Electric Light Syndicate

CHARLES N. BROWN
Secretary

FRED R. HENDRICK
Manager

Maldon Rose Show

Exhibitors' Ticket

Maldon Recreation Ground
Friday & Saturday, June 19th & 20th

MALDON ROSE SHOW

Exhibitor's Ticket

This part to be retained during both days

H. W. CASLON & CO. LTD.

82 & 83 CHISWELL ST., LONDON, E. C.

5 A 12 a 72-POINT CLEOPATRA 32 LBS

New Models

3 A 16 a 48-POINT CLEOPATRA 20 LBS

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Neat Designs

5 A 24 a 30-POINT CLEOPATRA 12 LBS

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Raglan Musical Society
Unique Entertainments

9 A 48 a 18-POINT CLEOPATRA 8 LBS

Royal Borough of Kensington
Proposed Road Improvements

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Some Novelties in Parisian Millinery
Exhibited at the Burlington Showroom

Grand
Pianoforte
Recital

Kew Conservatoire
Monday, 14th September

3 A 12 a 60-POINT CLEOPATRA 25 LBS

Latest Fashions

6 A 16 a — 48-POINT OSBORNE — 31 LBS.

BIRMINGHAM
Contracts Secured

9 A 24 a — 36-POINT OSBORNE — 24 LBS.

DISESTABLISHED
Historical Parish Records

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REMARKABLE FEATURE
Direct Stimulations to Business

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Methodical and Industrious Workers

28 A 64 a — 18-POINT OSBORNE — 18 LBS.

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Fluctuation Anticipated

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Grand Morning Performance

46 A 100 a — 12-POINT OSBORNE — 12 LBS.

SCIENTIFIC DISCOVERIES
Important Developments Expected
Prompt Remuneration

54 A 148 a — 10-POINT OSBORNE — 10 LBS.

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Meteorological Observations Undertaken
Highly Favourable Report

66 A 160 a — 8-POINT OSBORNE — 8 LBS.

TRIUMPHANT MODERN JOURNALISM
Superb Illustrations Combined with Letterpress of a Very High Literary Character

80 A 180 a — 6-POINT OSBORNE — 6 LBS.

QUARTERLY TECHNOLOGICAL EXAMINATIONS
Conducted by Eminent Craftsmen and Prominent Instructors in London Institutes and Polytechnics



EDINBURGH

AND ITS CASTLE

BEING A DETAILED AND HISTORICAL ACCOUNT OF THIS ANCIENT CITY
COMPILED FROM MOST RELIABLE AND AUTHENTIC SOURCES
TOGETHER WITH COMPLETE DETAILS OF RECENT
DEVELOPMENTS AND IMPROVEMENTS
ALSO THE HISTORY OF THE
CELEBRATED OLD
CASTLE

Compiled by
James Douglas Macdonald

Printed for Private Circulation only by
The Royal Scottish Printing & Publishing Company Limited
Edinburgh :: Glasgow :: Aberdeen :: Dundee

H. W. CASLON & CO. LTD.

82 & 83 CHISWELL ST., LONDON, E. C.

5 A 12 a 60-POINT OSBORNE EXPANDED 47 LBS.

RISKED
Banished

5 A 12 a 48 POINT OSBORNE EXPANDED 34 LBS.

MODERN
Ideal Resort

9 A 18 a 36-POINT OSBORNE EXPANDED 28 LBS.

HANDSOMER
Method Desirable
Cost £123

9 A 24 a 30-POINT OSBORNE EXPANDED 24 LBS.

REMUNERATED
Production Enhanced
Brisk Returns

12 A 30 a — 24 POINT OSBORNE EXPANDED — 21 LBS

IMPROVED METHOD
Brentford District Councils

20 A 44 a — 18 POINT OSBORNE EXPANDED — 18 LBS

RESTORE CONFIDENCE
Interested Parishioners Exhorted
Notable Gathering

25 A 56 a — 14 POINT OSBORNE EXPANDED — 15 LBS

CHOICE MODERN RESIDENCES
Riverside Localities Adjoining Maidenhead
Healthiest Neighbourhood

32 A 70 a — 12 POINT OSBORNE EXPANDED — 12 LBS

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Guaranteed Circulation Exceeds Fourteen Thousand
Distinguished Contributors

35 A 78 a — 10 POINT OSBORNE EXPANDED — 10 LBS

REMARKABLE DEVELOPMENTS EXPECTED
Navigable Aeroplanes Successfully Launched in Edinburgh
Mechanical Contrivances Improved

50 A 112 a — 8 POINT OSBORNE EXPANDED — 8 LBS

DOMESTIC & GENERAL INSURANCE POLICIES ISSUED

Birmingham Equitable Assurance Society have recently made gigantic reductions in the Premiums for all classes of Insurance

60 A 132 a — 6 POINT OSBORNE EXPANDED — 6 LBS

HUDDERSFIELD CORPORATION FOUR PER CENT. REDEEMABLE STOCK

The Directors of the North British Banking Company Limited are Hereby Authorised to Issue the above-mentioned Stock to the Public on Saturday next

6 A 16 a — 36-POINT PRIMITIVE — 16 LBS.

Authentic Chroniclers Demonstrated Grand Historical Revivals Brilliant Ceremony

9 A 24 a — 24-POINT PRIMITIVE — 12 LBS.

Financial Stability Guaranteed Reserve £123456 North American Banking Corporation Seventh Quarterly Report

11 A 28 a — 18-POINT PRIMITIVE — 9 LBS.

International Tourist Agency Limited Northampton Branch Improved Continental Travelling Arrangements Substantial Reduction Obtained

18 A 48 a — 12-POINT PRIMITIVE — 6 LBS.

Publishers Notify Record Output Throughout September
Unprecedented Demand for Novels
Classical Works by Eminent Authors Published at Moderate Prices
Autobiographies and Historical Reminiscences



Kindly
Take
Notice!

yᵉ Dorchester Pageant

THE Mayor and Corporation of this ancient Borough in Meeting assembled on Wednesday the Ninth day of June last agreed to hold a Pageant depicting the most interesting Historical Episodes that have taken place in or near the Borough from the reign of William the Conqueror to Victoria the Good. The event will be held on Thursday and Friday the Third and Fourth of August in Estcombe Park by kind permission of Lady Mary Dalhousie.

A Town's Meeting will be held on Monday the Fourth of July in the Public Hall at half-past eight to discuss the preliminary arrangements and to enrol residents wishing to participate in the Tableaux.

Edgar Mansfield,
Town Clerk.

H. W. CASLON & CO. LTD. 82 & 83 CHISWELL ST., LONDON, E. C.

8 A 10 a 60-POINT JOHNSONIAN 25 LBS.

RESPOND
Predicted

8 A 10 a 54-POINT JOHNSONIAN 20 LBS.

ENTRANCE
Rehearsals

9 A 12 a 48-POINT JOHNSONIAN 20 LBS.

INVENTIONS
Remunerate

9 A 12 a 42-POINT JOHNSONIAN 15 LBS.

MARKETABLE
Clever Devices

12 A 16 a 36-POINT JOHNSONIAN 15 LBS.

ENSURING
Methodical

14 A 18 a 30-POINT JOHNSONIAN 12 LBS.

DESECRATED
Modern Hotel

18 A 24 a 24-POINT JOHNSONIAN 10 LBS.

EXCURSIONISTS
Charming View

27 A 36 a 18-POINT JOHNSONIAN 8 LBS.

NOTABLE GATHERING
Important Personages

45 A 60 a 12-POINT JOHNSONIAN 6 LBS.

CASLON'S DUST-PROOF FRAMES
Made in a solid and substantial manner of best seasoned wood

48 A 64 a 10-POINT JOHNSONIAN 5 LBS.

AUTHORISED MODERN PUBLICATIONS
Dealing with important events chiefly in the respective Colonial Parliaments

63 A 84 a 8-POINT JOHNSONIAN 4 LBS.

METROPOLITAN HOSPITAL SATURDAY COLLECTION
Philanthropists readily respond to urgent appeal made on behalf of the London Medical Charities

78 A 104 a 6-POINT JOHNSONIAN 3 LBS.

CELEBRATED EUROPEAN CONNOISSEUR ENTERTAINS NOTABILITIES
Famous Collection of Masterpieces in Tapestry Oil Paintings and China elicit unanimous Praise and Admiration from the assembled Visitors

Special Exhibition for the London Season of

Beautiful Furniture

Drawing Room Suites

Cabinets

Dining Room Suites

Bureaus

Bedroom Suites

RICHARD BROTHERTON & CO. call your attention to their Unique Exhibition, to which you are cordially invited to pay an early visit of inspection.

The Exhibition comprises Specimens of the

Most Exquisite Examples

of Chippendale, Sheraton, and other antique masterpieces, besides examples of the best modern workmanship. In the Art Section the Paintings in Oil, Drawings and Etchings, represent work by the very foremost living Artists, and are now exhibited for sale for the first time together with several Genuine Old Masters.

Premises have been recently acquired at the corner of Knightrider Road and Ravenscourt Parade, South Kensington, and in improving them, the comfort and convenience of our Customers has been most carefully studied.

Whatnots

Tables

Chairs

Oil Paintings

Water Colour Drawings

Etchings

RICHARD BROTHERTON & CO.

West-end Showrooms :: KNIGHTRIDER ROAD, KENSINGTON

H. W. CASLON & CO. LTD. 82 & 83 CHISWELL ST., LONDON, E. C.

3 A 12 a — 60-POINT CALIGRAPH — 28 LBS.

Important Notices Unauthorised

3 A 16 a — 48-POINT CALIGRAPH — 22 LBS.

Neasden Operatic Party Musical Sketches

5 A 24 a — 36-POINT CALIGRAPH — 17 LBS.

Strenuous Athletic Competitors Favourable Reports

6 A 30 a — 30-POINT CALIGRAPH — 15 LBS.

International Competitive Examination Droitwich Literary Societies

8 A 40 a — 24-POINT CALIGRAPH — 12 LBS.

Fashionable Ornaments Manufactured Periodically Innumerable Designs Reproduced

11 A 52 a — 18-POINT CALIGRAPH — 10 LBS.

Orchardson Brothers intimate their intention of starting business as Artistic Printers and Manufacturing Stationers

Illustrated Catalogue of

Record Motors

for 1914

Sanspareil Works,
South Coventry.

Dear Sir or Madam,

We have much pleasure in submitting to you our Illustrated Catalogue containing the newest models of the celebrated Record Motor Cars. They have now become famous throughout Great Britain and Colonies for their

Durability & Reliability

and are built throughout and upholstered at our works in Coventry by skilled British mechanics. The prices herein quoted are subject to twenty per cent. discount for cash on delivery, and we venture to assert that no cheaper Cars, consistent with the workmanship and materials employed in their construction, are obtainable.

Yours faithfully,

Petrol Bros.

H. W. CASLON & CO. LTD.

82 & 83 CHISWELL ST., LONDON, E. C.

3 A 16 a — 5-LINE PICA QUILL PEN — 30 LBS.

Historic Carnival

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5 A 24 a — 2-LINE DOUBLE PICA QUILL PEN — 20 LBS.

Amateur Dramatic Companies

6 A 28 a — 2-LINE GREAT PRIMER QUILL PEN — 15 LBS.

Special Performance for Charity

8 A 40 a — 2-LINE ENGLISH QUILL PEN — 15 LBS.

International Horticultural Deputations

11 A 52 a — DOUBLE PICA QUILL PEN — 12 LBS.

Representative Gathering of Influential Merchants

12 A 64 a — GREAT PRIMER QUILL PEN — 10 LBS.

Demonstrations Organised in favour of Increased Armaments

Kindly Note!

That on and after Saturday next the 24th inst. our Head Office will be transferred to Market Row, Edinburgh, where all enquiries and communications should in future be addressed.

By Order.

Steel Furniture

Perfectly true to the Point System

Steel Furniture is made of strips of steel cut to measures with notched ends. It is formed into hollow squares, and used to fill up spaces quickly in printing formes. The steel is either 24 or 36 points wide, and five-eighths of an inch high. Weight for weight it goes nearly six times as far in filling space as metal furniture, and can be used in about one-half to one-sixth of the time.

For colour or blank work there is nothing in use that compares with it. Its great value is in the time it saves and the greater accuracy it secures over every other kind of furniture. It is accurate in every way to the thousandth part of an inch, and being of steel is not easily battered and is certain to remain correct. It makes not only truer formes but lighter formes.

A Great Labour and Time Saver

The Caslon Letter Foundry

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THE CHANDLER AND PRICE PLATEN
MACHINE FOR GOOD WORK

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THOROUGHNESS IN ALL DETAILS BECOMES
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ELECTRICITY IS SAFE SURE AND ECONOMICAL AND IS
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FROM KINGS CROSS
DAILY AT 8-0 A.M.

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INTERESTING UNIFORM
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H. W. CASLON AND CO. LTD.

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MANSION HOUSE
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12 A 16 a 24-POINT CAXTONIAN 12 LBS

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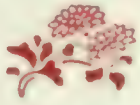
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DEMONSTRATIVE RESIDENTS
Superintending Chrysanthemums

This portion to be RETAINED



6/-

ADMISSION TICKET

Bath Flower Show

held on Saturday 26th of June in the

BADMINTON HALLS

H. W. CASLON & CO. LTD. 82 & 83 CHISWELL ST., LONDON, E. C.

6 A 8 a 60-POINT CASLON 22 LBS.

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Barnet Parish Hall

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Novel Comedy

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Monday March 17

14 A 18 a 30-POINT CASLON 13 LBS.

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DISTINGUISHED MEMBERS GIVE

LECTURES



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ONE COLOUR.

Set No. 40, 93-point 2/- each. 40/- per set.
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Set No. 43, 60-point 2/- each. 40/- per set.
















OLD-STYLE INITIALS.



Set No. 12a—Complete
2/- each, or 40/- the set
Can be supplied for
two colours



Set No. 15, consisting of A, B, C, D, E, F, G, H, I, L, M, N, O, P, Q, R, S, T, U
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Set No. 12a—Complete
2/- each, or 40/- the Set
Can be supplied for
two colours



Set No. 16—Complete
3/- each, or 60/- the set



Set No. 17—Complete
3/- each, or 60/- the set



Set No. 18, consisting of C, D, G, I, L,
M, N, P, T — 3/- each, or 20/- the set



Set No. 14—Complete 3/- each, or 60/- the set



Set No. 13—Complete
2/- each, or 40/- the set



Set No. 19—Complete 3/- each, or 60/- the set



Set No. 11—Complete
2/- each, or 40/- the set



Set No. 10.—Complete.
2/- each, or 40/- the set.



Set No. 11—Complete
2/- each, or 40/- the set

No. 21. 1/3 each, or 25/- per Set.



No. 22. 5d. each, or 8/6 per Set.



MEDIÆVAL ALPHABET, No. 1.
6d. each, or 10/6 per Set.



MEDIÆVAL ALPHABET, No. 2.
6d. each, or 10/6 per Set.



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5d. each, or 8/6 per Set.



FOUR-LINE INITIAL LETTERS, No. 4.
1/- each, or 21/- per Set.



No. 5. 2/- each, or 40/- per Set.



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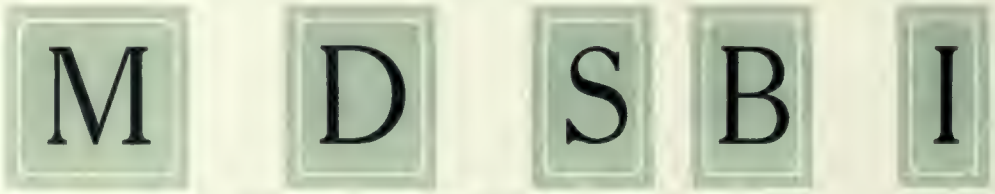


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4/- per lb.

Set No. 1.

72-pt. × 72-pt. 72-pt. × 60-pt. 72-pt. × 48-pt. 72-pt. × 36-pt.



Set consisting of two each 72×72, 72×48, 72×36, and four of 72×60.

Set No. 2.

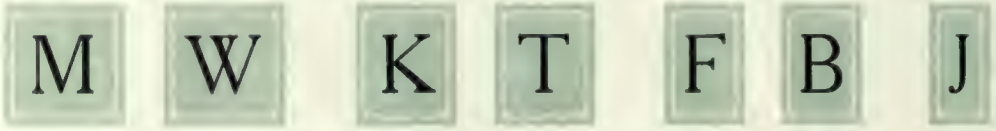
60-pt. × 60-pt. 60-pt. × 50-pt. 60-pt. × 40-pt. 60-pt. × 30-pt.



Set consisting of two each 60×60, 60×40, 60×30, and four of 60×50.

Set No. 3.

48-pt. × 48-pt. 48-pt. × 40-pt. 48-pt. × 32-pt. 48-pt. × 24-pt.



Set consisting of two each 48×48, 48×32, 48×24, and four of 48×40

Set No. 4.

36-pt. × 36-pt. 36-pt. × 30-pt. 36-pt. × 24-pt. 36-pt. × 18-pt.



Set consisting of two each 36×36, 36×24, 36×18, and four of 36×30.

Set No. 5.

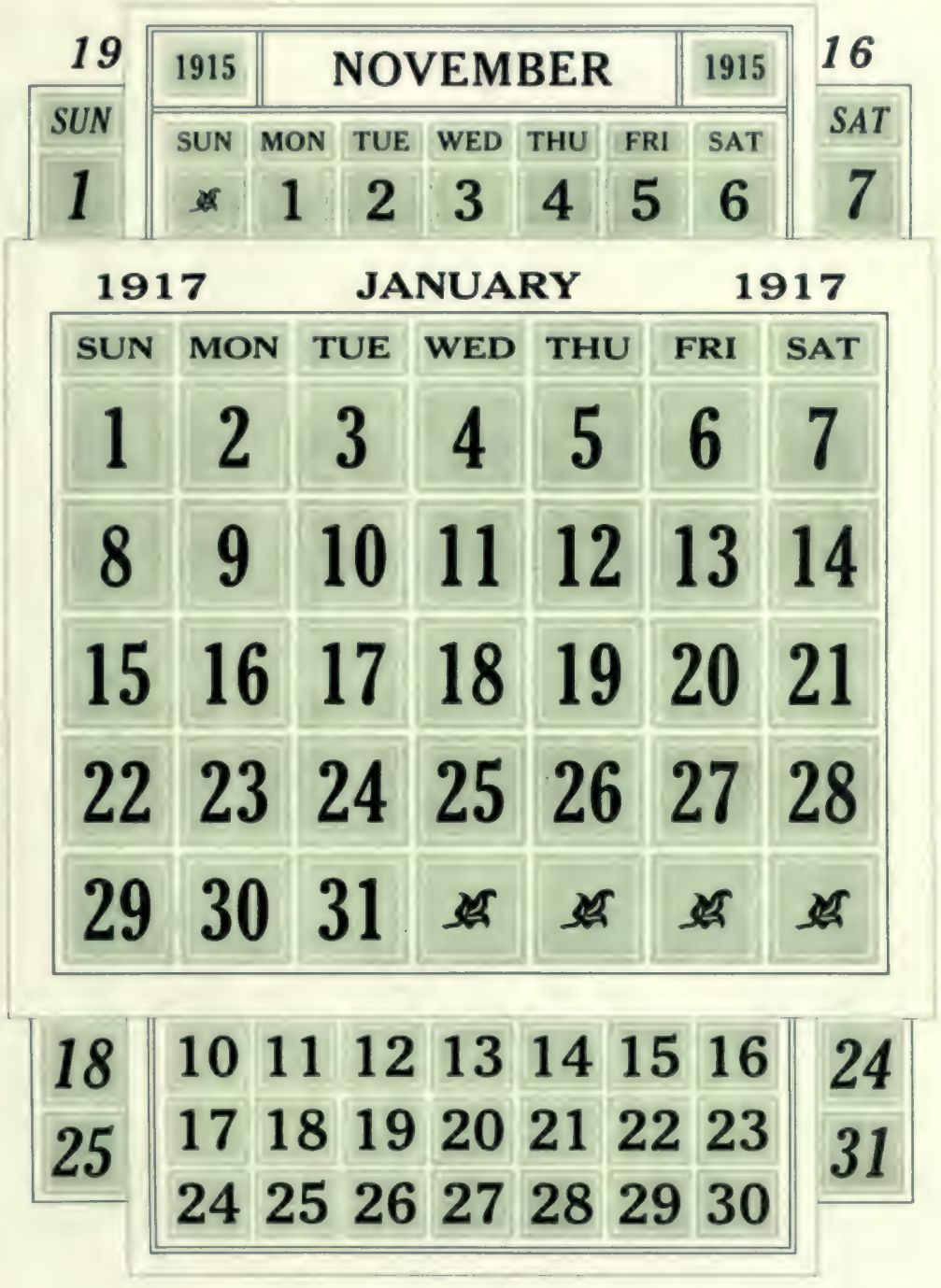
30-pt. × 30-pt. 30-pt. × 25-pt. 30-pt. × 20 pt. 30-pt. × 15-pt.



Set consisting of two each 30×30, 30×20, 30×15, and four of 30×25.

The complete assortment of five sets, 15/-

CALENDAR AND INITIAL TINTS



Complete assortments to suit Calendars, 4/- per lb.

BOLD AND EXTENDING ARROWS

Series No. 58

SUITABLE FOR MODERN DISPLAY WORK

Set No. 1
To work with 1½-pt. centre face Rule on 3-pt. Body



12 Sets for 2/-

Set No. 2
To work with 3-pt. Rule



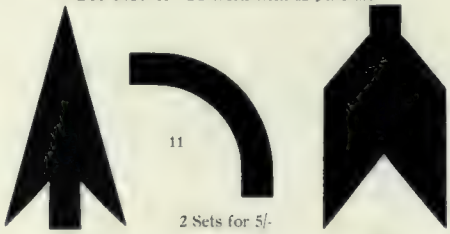
6 Sets for 2/-

Set No. 3. To work with 6-pt. Rule



4 Sets for 4/-

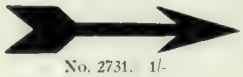
Set No. 4. To work with 12-pt. Rule



2 Sets for 5/-



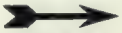
No. 2732. 1/6



No. 2731. 1/-



No. 2730. 2 for 1/-



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3 for 1/-



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Complete Assortment of Bold & Extending Arrows as above 12/6

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H. W. CASLON & CO. Ltd.

CHISWELL STREET, LONDON, E.C.

72-point Condensed, No. 2.—Point Set.

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60-point Condensed, No. 2.—Point Set.

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48-point Condensed, No. 2.—Point Set.

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36-point Condensed, No. 2.—Point Set.

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30-point Condensed.—Point Set.

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24-point Condensed, No. 2.—Point Set.

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22-point Condensed.—Point Set

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20-point Condensed.—Point Set.

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16-point Condensed.—Point Set.

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72-point Condensed, No. 10.—Point Set.

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60-point Condensed, No. 10.—Point Set.

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54-point Condensed, No. 10.—Point Set.

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48-point Condensed, No. 10.—Point Set.

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42-point Condensed, No. 10.—Point Set.

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36-point Condensed, No. 10.—Point Set.

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30-point Condensed, No. 10.—Point Set.

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24-point Condensed, No. 10.—Point Set.

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18-point Condensed, No. 10.—Point Set.

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14-point Condensed, No. 10.—Point Set.

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12-point Condensed, No. 10.—Point Set.

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10-point Condensed, No. 10.—Point Set.

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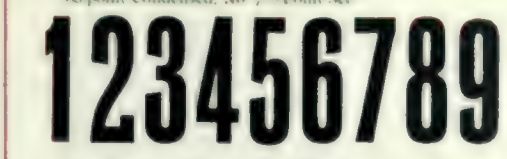
8-point Condensed, No. 10.—Point Set.

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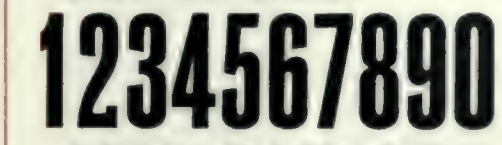
6-point Condensed, No. 10.—Point Set.

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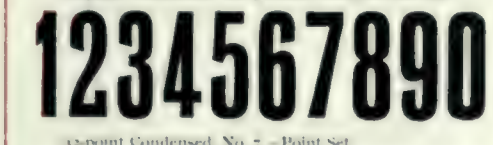
60-point Condensed, No. 7.—Point Set



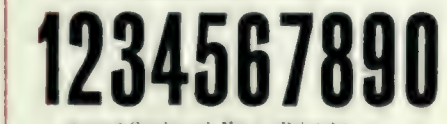
48-point Condensed, No. 7.—Point Set



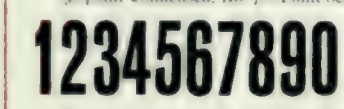
48-point Condensed, No. 7 (Small Face).—Point Set



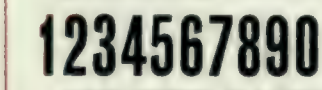
42-point Condensed, No. 7.—Point Set.



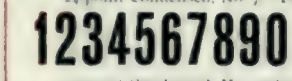
36-point Condensed, No. 7.—Point Set



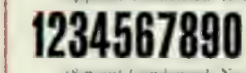
30-point Condensed, No. 7.—Point Set.



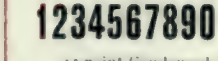
24-point Condensed, No. 7.—Point Set



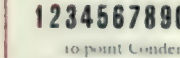
24-point Condensed, No. 7 (Small Face).—Point Set



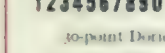
18-point Condensed, No. 7.—Point Set



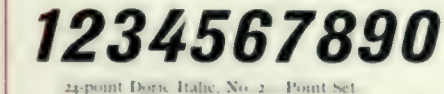
12-point Condensed, No. 7.—Point Set



10-point Condensed, No. 7.—Point Set



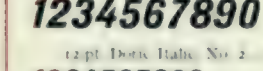
30-point Doric Italic, No. 2.—Point Set



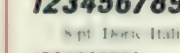
24-point Doric Italic, No. 2.—Point Set



18-point Doric Italic, No. 2.—Point Set



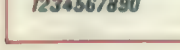
12-pt. Doric Italic, No. 2.—Pt. Set



10-point



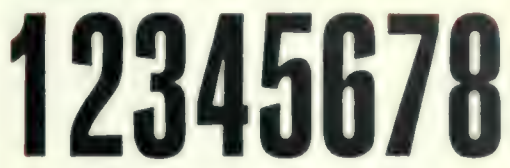
8-pt. Doric Italic, No. 2.—Pt. Set



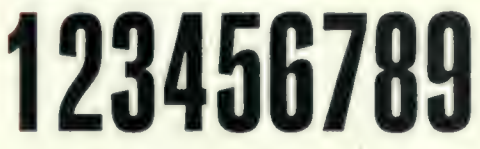
6-point



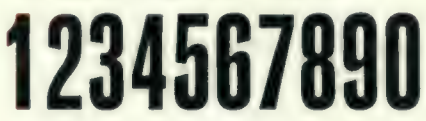
72-point Condensed, No. 14.—Point Set



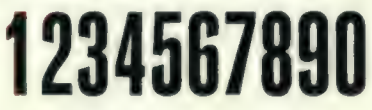
60-point Condensed, No. 14.—Point Set



48-point Condensed, No. 14.—Point Set.



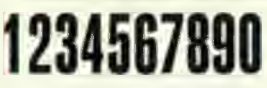
42-point Condensed, No. 14.—Point Set.



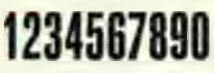
36-point Condensed, No. 14.—Point Set



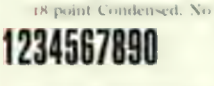
30-point Condensed, No. 14.—Point Set



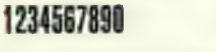
24-point Condensed, No. 14.—Point Set



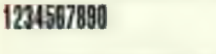
18-point Condensed, No. 14.—Point Set



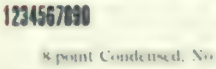
14-point Condensed, No. 14.—Point Set



12-point Condensed, No. 14.—Point Set



10-point Condensed, No. 14.—Point Set



8-point Condensed, No. 14.—Point Set



6-point Condensed, No. 14.—Point Set.



72-point Condensed, No. 5. - Point Set.

12345678

60-point Condensed, No. 5.—Point Set.

123456789

48-point Condensed, No. 5.—Point Set.

1234567890

42-point Condensed, No. 5.—Point Set.

1234567890

36-point Condensed, No. 5.—Point Set.

1234567890

30-point Condensed, No. 5.—Point Set.

1234567890

24-point Condensed, No. 5.—Point Set.

1234567890

24-point Condensed, No. 5 (Small Face).—Point Set.

1234567890

18-point Condensed, No. 5.—Point Set.

1234567890

14-point Condensed, No. 5.—Point Set.

1234567890

12-point Condensed, No. 5.—Point Set.

1234567890

10-point Condensed, No. 5.—Point Set.

1234567890

8-point Condensed, No. 5.—Point Set.

1234567890

72-point Heavy Latin.—Point Set.

1234

60-point Heavy Latin.—Point Set.

12345

48-point Heavy Latin. -Point Set.

123456

42-point Heavy Latin.—Point Set.

1234567

36-point Heavy Latin.—Point Set.

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30-point Heavy Latin.—Point Set.

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24-point Heavy Latin.—Point Set.

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18-point Heavy Latin. Point Set.

1234567890

14-point Heavy Latin.—Point Set.

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12-point Heavy Latin.—Point Set.

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10-point Heavy Latin.—Point Set.

1234567890

8-point Heavy Latin.—Point Set.

1234567890

6-point Heavy Latin.—Point Set.

1234567890

72-point Doric, No. 2.—Point Set

234

60-point Doric, No. 2.—Point Set

2345

48-point Doric, No. 2.—Point Set

12345

36-point Doric, No. 2.—Point Set.

1234567

24-point Doric, No. 2.—Point Set

1234567890

18-point Doric, No. 2.—Point Set.

1234567890

12-point Doric, No. 2.—Point Set

1234567890

10-point Doric, No. 2.—Point Set

1234567890

8-point Doric, No. 2.—Point Set

1234567890

6-point Doric, No. 2.—Point Set

1234567890

5-point on 6-point Doric, No. 2.—Point Set.

1234567890

18-point Doric, No. 1.—Point Set.

1234567890

14-point Doric, No. 1.—Point Set

1234567890

12-point Doric, No. 1.—Point Set.

1234567890

10-point Doric, No. 1.—Point Set.

1234567890

8-point Doric, No. 1.—Point Set

1234567890

6-point Doric, No. 1.—Point Set

1234567890

5-point on 6-point Doric, No. 1.—Point Set

1234567890

60-point Doric, No. 6.—Point Set

12345

48-point Doric, No. 6.—Point Set

12345

42-point Doric, No. 6.—Point Set.

1234567

36-point Doric, No. 6.—Point Set

12345678

30-point Doric, No. 6.—Point Set

1234567890

24-point Doric, No. 6.—Point Set.

1234567890

18-point Doric, No. 6.—Point Set

1234567890

14-point Doric, No. 6.—Point Set.

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12-point Doric, No. 6.—Point Set

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10-point Doric, No. 6.—Point Set

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8-point Doric, No. 6.—Point Set.

1234567890

6-point Doric, No. 6.—Point Set

1234567890

30-point Doric, No. 5.—Point Set.

123456789

24-point Doric, No. 5.—Point Set

1234567890

18-point Doric, No. 5.—Point Set.

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12-point Doric, No. 5.—Point Set

1234567890

10-point Doric, No. 5.—Point Set

1234567890

8-point Doric, No. 5.—Point Set

1234567890

72-point Doric, No. 8.—Point Set.

234

60-point Doric, No. 8.—Point Set.

1234

48-point Doric, No. 8.—Point Set.

12345

42-point Doric, No. 8.—Point Set.

123456

36-point Doric, No. 8.—Point Set.

1234567

30-point Doric, No. 8.—Point Set.

12345678

24-point Doric, No. 8.—Point Set.

1234567890

18-point Doric, No. 8.—Point Set.

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14-point Doric, No. 8.—Point Set.

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12-point Doric, No. 8.—Point Set.

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10-point Doric, No. 8.—Point Set.

1234567890

8-point Doric, No. 8.—Point Set.

1234567890

6-point Doric, No. 8.—Point Set.

1234567890

6-point Doric, No. 8 (Small Face).—Point Set.

1234567890

72-point Doric, No. 10.—Point Set.

234

60-point Doric, No. 10.—Point Set.

1234

48-point Doric, No. 10.—Point Set.

12345

42-point Doric, No. 10.—Point Set.

123456

36-point Doric, No. 10.—Point Set.

1234567

30-point Doric, No. 10.—Point Set.

12345678

24-point Doric, No. 10.—Point Set.

1234567890

18-point Doric, No. 10.—Point Set.

1234567890

14-point Doric, No. 10.—Point Set.

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12-point Doric, No. 10.—Point Set.

1234567890

10-point Doric, No. 10.—Point Set.

1234567890

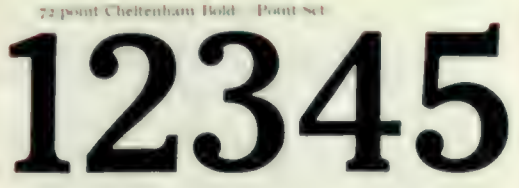
8-point Doric, No. 10.—Point Set.

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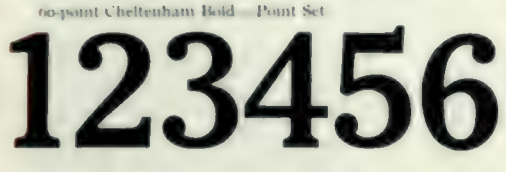
6-point Doric, No. 10.—Point Set.

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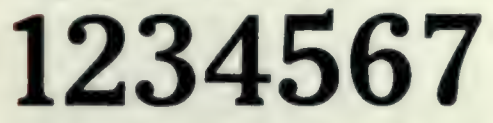
72-point Cheltenham Bold.—Point Set.



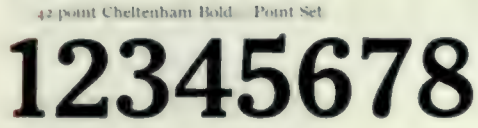
60-point Cheltenham Bold.—Point Set.



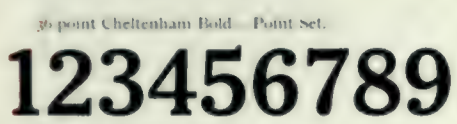
48-point Cheltenham Bold.—Point Set.



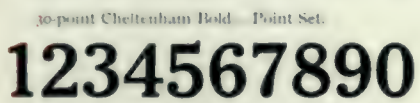
42-point Cheltenham Bold.—Point Set.



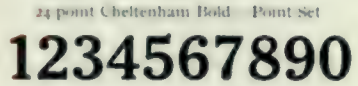
36-point Cheltenham Bold.—Point Set.



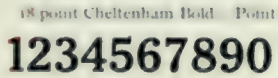
30-point Cheltenham Bold.—Point Set.



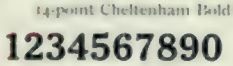
24-point Cheltenham Bold.—Point Set.



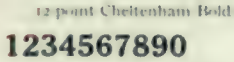
18-point Cheltenham Bold.—Point Set.



14-point Cheltenham Bold.—Point Set.



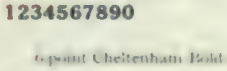
12-point Cheltenham Bold.—Point Set.



10-point Cheltenham Bold.—Point Set.



8-point Cheltenham Bold.—Point Set.

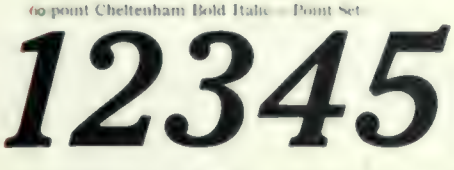


6-point Cheltenham Bold.—Point Set.

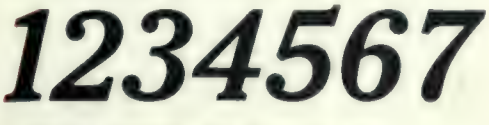
72-point Cheltenham Bold Italic.—Point Set.



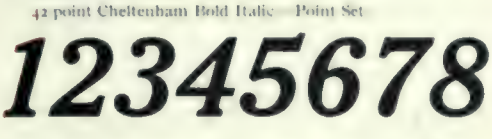
60-point Cheltenham Bold Italic.—Point Set.



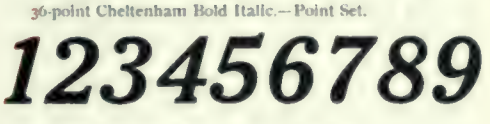
48-point Cheltenham Bold Italic.—Point Set.



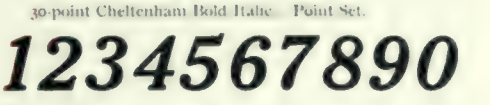
42-point Cheltenham Bold Italic.—Point Set.



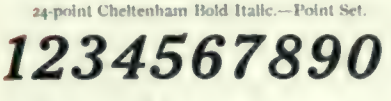
36-point Cheltenham Bold Italic.—Point Set.



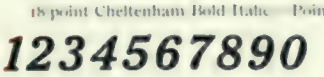
30-point Cheltenham Bold Italic.—Point Set.



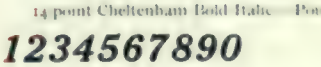
24-point Cheltenham Bold Italic.—Point Set.



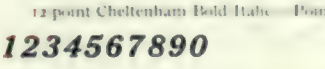
18-point Cheltenham Bold Italic.—Point Set.



14-point Cheltenham Bold Italic.—Point Set.



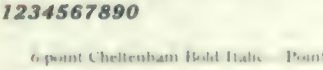
12-point Cheltenham Bold Italic.—Point Set.



10-point Cheltenham Bold Italic.—Point Set.



8-point Cheltenham Bold Italic.—Point Set.



6-point Cheltenham Bold Italic.—Point Set.

72-point Cheltenham Bold Compressed.—Point Set.

123456

60-point Cheltenham Bold Compressed.—Point Set.

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48-point Cheltenham Bold Compressed.—Point Set.

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42-point Cheltenham Bold Compressed.—Point Set.

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30-point Cheltenham Bold Compressed.—Point Set.

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24-point Cheltenham Bold Compressed.—Point Set.

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72-point Cheltenham Bold Compressed Italic.—Point Set.

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48-point Cheltenham Bold Compressed Italic.—Point Set.

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42-point Cheltenham Bold Compressed Italic.—Point Set.

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36-point Cheltenham Bold Compressed Italic.—Point Set.

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30-point Cheltenham Bold Compressed Italic.—Point Set.

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18-point Cheltenham Bold Compressed Italic.—Point Set.

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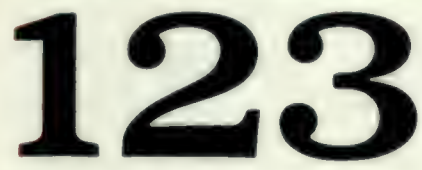
14-point Cheltenham Bold Compressed Italic.—Point Set.

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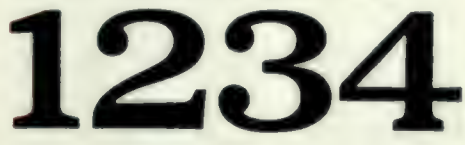
12-point Cheltenham Bold Compressed Italic.—Point Set.

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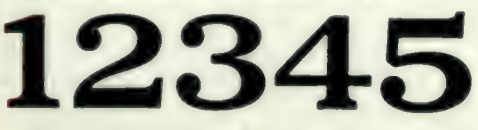
72 point Cheltenham Bold Expanded.—Point Set.



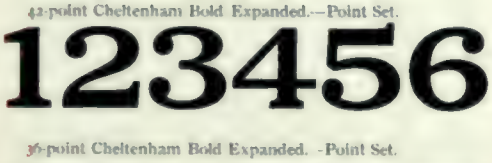
60 point Cheltenham Bold Expanded.—Point Set.



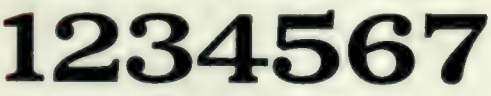
48 point Cheltenham Bold Expanded.—Point Set.



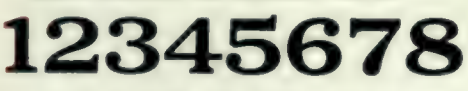
42-point Cheltenham Bold Expanded.—Point Set.



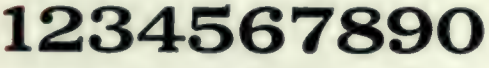
36-point Cheltenham Bold Expanded.—Point Set.



30 point Cheltenham Bold Expanded.—Point Set.



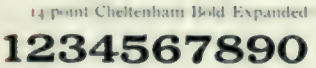
24 point Cheltenham Bold Expanded.—Point Set.



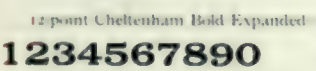
18 point Cheltenham Bold Expanded.—Point Set.



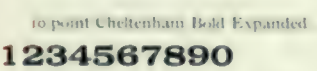
14 point Cheltenham Bold Expanded.—Point Set.



12 point Cheltenham Bold Expanded.—Point Set.



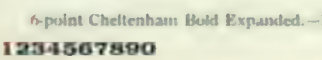
10 point Cheltenham Bold Expanded.—Point Set.



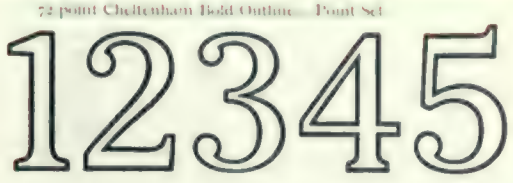
8 point Cheltenham Bold Expanded.—Point Set.



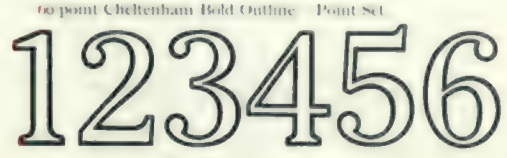
6-point Cheltenham Bold Expanded.—Point Set.



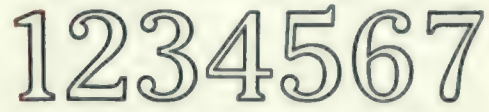
72 point Cheltenham Bold Outline.—Point Set.



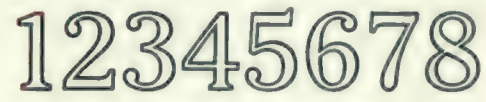
60 point Cheltenham Bold Outline.—Point Set.



48 point Cheltenham Bold Outline.—Point Set.



42 point Cheltenham Bold Outline.—Point Set.



36-point Cheltenham Bold Outline.—Point Set.



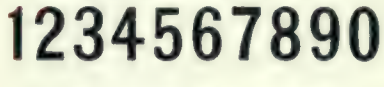
30-point Cheltenham Bold Outline.—Point Set.



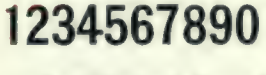
36-point Condensed, No. 12.—Point Set.



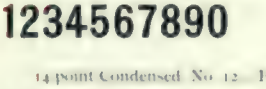
30 point Condensed, No. 12.—Point Set.



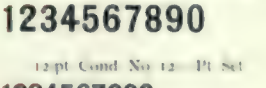
24-point Condensed, No. 12.—Point Set.



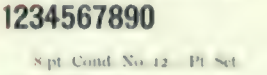
18 point Condensed, No. 12.—Point Set.



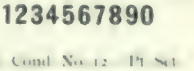
14 point Condensed, No. 12.—Point Set.



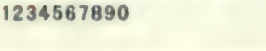
12 pt. Cond. No. 12.—Pt. Set.



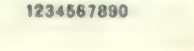
10 pt. Cond. No. 12.—Pt. Set.



8 pt. Cond. No. 12.—Pt. Set.



6 pt. Cond. No. 12.—Pt. Set.



72-point Morland.—Point Set.

1234

60-point Morland.—Point Set.

1234

48-point Morland.—Point Set.

12345

36-point Morland.—Point Set.

12345678

30-point Morland.—Point Set.

123456789

24-point Morland.—Point Set.

1234567890

18-point Morland.—Point Set.

1234567890

14-point Morland. Point Set.

1234567890

12-point Morland.—Point Set.

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10-point Morland.—Point Set.

1234567890

8-point Morland.—Point Set.

1234567890

6-point Morland.—Point Set.

1234567890

72-point Morland Italic.—Point Set.

1234

60-point Morland Italic.—Point Set.

1234

48-point Morland Italic.—Point Set.

123456

36-point Morland Italic.—Point Set.

12345678

30-point Morland Italic.—Point Set.

123456789

24-point Morland Italic.—Point Set.

1234567890

18-pt. Morland Italic—Point Set.

1234567890

14 pt. Morland Italic. Point Set.

1234567890

12-pt. Morland Italic. Point Set.

1234567890

10-pt. Morland Italic.—Point Set.

1234567890

8-pt. Morland Italic.—Point Set.

1234567890

6-pt. Morland Italic.—Point Set.

1234567890

72-point Caslon Old Face Heavy.—Point Set.

1234

60-point Caslon Old Face Heavy.—Point Set.

12345

48-point Caslon Old Face Heavy.—Point Set.

123456

42-point Caslon Old Face Heavy.—Point Set.

1234567

36-point Caslon Old Face Heavy.—Point Set.

123456789

30-point Caslon Old Face Heavy.—Point Set.

1234567890

24-point Caslon Old Face Heavy.—Point Set.

1234567890

18-point Caslon Old Face Heavy.—Point Set.

1234567890

14-point Caslon Old Face Heavy.—Point Set.

1234567890

12-point Caslon Old Face Heavy.—Point Set.

1234567890

10-point Caslon Old Face Heavy.—Point Set.

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8-point Caslon Old Face Heavy.—Point Set.

1234567890

6-point Caslon Old Face Heavy.—Point Set.

1234567890

72-point Caslon Old Face Heavy Compressed.—Point Set.

123456

60-point Caslon Old Face Heavy Compressed.—Point Set.

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48-point Caslon Old Face Heavy Compressed.—Point Set.

123456789

42-point Caslon Old Face Heavy Compressed.—Point Set.

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36-point Caslon Old Face Heavy Compressed.—Point Set.

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30-point Caslon Old Face Heavy Compressed.—Point Set.

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24-point Caslon Old Face Heavy Compressed.—Point Set.

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18-point Caslon Old Face Heavy Compressed.—Point Set.

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14-point Caslon Old Face Heavy Compressed.—Point Set.

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12-point Caslon Old Face Heavy Compressed.—Point Set.

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10-point Caslon Old Face Heavy Compressed.—Point Set.

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8-point Caslon Old Face Heavy Compressed.—Point Set.

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6-point Caslon Old Face Heavy Compressed.—Point Set.

1234567890

72-point De Vinne.—Point Set.

1234

60-point De Vinne.—Point Set.

12345

54-point De Vinne.—Point Set.

123456

48-point De Vinne.—Point Set.

123456

42-point De Vinne.—Point Set.

12345678

36-point De Vinne.—Point Set.

123456789

30-point De Vinne.—Point Set.

1234567890

24-point De Vinne.—Point Set.

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18-point De Vinne.—Point Set.

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14-point De Vinne.—Point Set.

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12-point De Vinne.—Point Set.

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10-point De Vinne.—Point Set.

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8-point De Vinne.—Point Set.

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6-point De Vinne.—Point Set.

1234567890

72-point De Vinne Compressed.—Point Set.

123456

60-point De Vinne Compressed.—Point Set.

1234567

54-point De Vinne Compressed.—Point Set.

12345678

48-point De Vinne Compressed.—Point Set.

123456789

42-point De Vinne Compressed.—Point Set.

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36-point De Vinne Compressed.—Point Set.

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30-point De Vinne Compressed.—Point Set.

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24-point De Vinne Compressed.—Point Set.

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18-point De Vinne Compressed.—Point Set.

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14-point De Vinne Compressed.—Point Set.

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12-point De Vinne Compressed.—Point Set.

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10-point De Vinne Compressed.—Point Set.

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8-point De Vinne Compressed.—Point Set.

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6-point De Vinne Compressed.—Point Set.

1234567890

72-point Ionic, No. 3—Point Set

1234

60-point Ionic, No. 2—Point Set

1234

48-point Ionic, No. 2—Point Set

1234567

36-point Ionic, No. 2—Point Set

12345678

30-point Ionic, No. 2—Point Set

123456789

24-point Ionic, No. 2—Point Set.

1234567890

24-point Ionic, No. 2 (Small Face)—Point Set.

1234567890

18-point Ionic, No. 2—Point Set

1234567890

12-pt. Ionic, No. 2—Point Set

1234567890

10-pt. Ionic, No. 2—Point Set

1234567890

9-pt. Ionic, No. 2—Point Set

1234567890

8-pt. Ionic, No. 2—Point Set

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6-pt. Ionic, No. 2—Point Set

1234567890

5-pt. Ionic, No. 2—Point Set

1234567890

6-line Pica Ionic Compressed

12345

72-point Ionic Compressed (Small Face)—Point Set

123456

48-point Ionic Compressed.—Point Set.

12345789

36-point Ionic Compressed—Point Set

1234567890

30-point Ionic Compressed—Point Set

1234567890

24-point Ionic Compressed—Point Set

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18-point Ionic Compressed—Point Set

1234567890

12-point Ionic Compressed—Point Set

1234567890

10-pt. Ionic Comp.—Point Set

1234567890

8-pt. Ionic Comp.—Point Set

1234567890

72-point Antique Old Style.—Point Set.

123

60-point Antique Old Style.—Point Set.

1234

48-point Antique Old Style.—Point Set.

12345

36-point Antique Old Style.—Point Set.

12345678

30-point Antique Old Style.—Point Set.

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24-point Antique Old Style.—Point Set.

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18-point Antique Old Style.—Point Set.

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14-point Antique Old Style.—Point Set.

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6-point Antique Old Style.—Point Set.

1234567890

42-point Doric, No. 4.—Point Set.

1234567

36-point Doric, No. 4.—Point Set.

12345678

30-point Doric, No. 4.—Point Set.

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24-point Doric, No. 4.—Point Set.

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18-point Doric, No. 4.—Point Set.

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12-point Doric, No. 4.—Point Set.

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8-point Doric, No. 4.—Point Set.

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6-point Doric, No. 4.—Point Set.

1234567890

12-point Lining Doric (a).—Point Set.

1234567890

12-point Lining Doric (b).—Point Set.

1234567890

12-point Lining Doric (c).—Point Set.

1234567890

12-point Lining Doric (d).—Point Set.

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12-point Lining Doric (e).—Point Set.

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6-point Lining Doric (a).—Point Set.

1234567890

6-point Lining Doric (b).—Point Set.

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6-pt. Lining Doric (c).—Pt. Set.

1234567890

6-pt. Lining Doric (d).—Pt. Set.

1234567890

72-point Latin Compressed.—Point Set.

1234

60-point Latin Compressed.—Point Set.

123456

48-point Latin Compressed.—Point Set.

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36-point Latin Compressed.—Point Set.

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30-point Latin Compressed.—Point Set.

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24-point Latin Compressed.—Point Set.

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18-point Latin Compressed.—Point Set.

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12-point Latin Compressed.—Point Set.

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10-point Latin Compressed.—Point Set.

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8-point Latin Compressed.—Point Set.

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18-point Latin Compressed. No. 2.—Point Set.

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12-point Latin Compressed. No. 2.—Point Set.

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8-point Latin Compressed. No. 2.—Point Set.

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6-point Latin Compressed. No. 2.—Point Set.

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60-point Latin Expanded.—Point Set.

1234

48-point Latin Expanded.—Point Set.

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6-point Latin Expanded.—Point Set.

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8-point Latin Expanded. No. 2.—Point Set.

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6-point Latin Expanded. No. 2.—Point Set.

1234567890

72-point Old Face.—Point Set.

12345

60-point Old Face.—Point Set.

123456

48-point Old Face.—Point Set.

12345678

42-point Old Face.—Point Set.

123456789

36-point Old Face.—Point Set.

1234567890

30-point Old Face.—Point Set.

1234567890

24-point Old Face.—Point Set.

1234567890

24-point Old Face (Small Face).—Point Set.

1234567890

18-point Old Face. Point Set.

1234567890

14-point Old Face Point Set.

1234567890

12-pt. Old Face.—Point Set.

1234567890

11-pt. Old Face.—Point Set.

1234567890

10-pt. Old Face. Point Set.

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9-pt. Old Face. Point Set.

1234567890

8-pt. Old Face.—Point Set.

1234567890

6-pt. Old Face.—Point Set.

1234567890

36-point Old Style.—Point Set.

1234567890

36-point Old Style (Lining).—Point Set.

123456789

30-point Old Style.—Point Set.

1234567890

30-point Old Style (Lining).—Point Set.

1234567890

24-point Old Style.—Point Set.

1234567890

24-point Old Style (Lining).—Point Set

1234567890

18-point Old Style.—Point Set.

1234567890

18-point Old Style (Lining).—Point Set.

1234567890

42-point Old Style Compressed.—Point Set.

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24-point Old Style Compressed.—Point Set.

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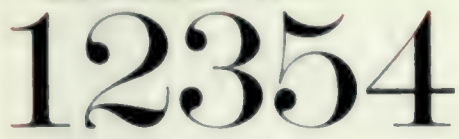
18-point Old Style Compressed.—Point Set.

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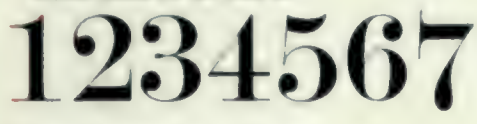
12-point Old Style Compressed.—Point Set.

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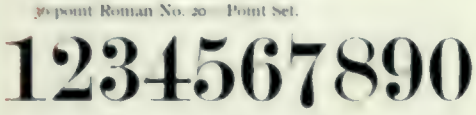
60-point Roman No. 20 — Point Set



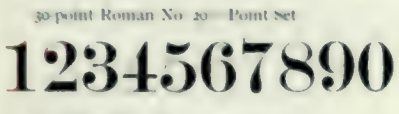
48-point Roman No. 20 — Point Set



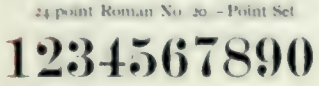
36-point Roman No. 20 — Point Set.



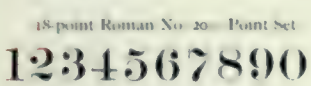
30-point Roman No. 20 — Point Set



24-point Roman No. 20 — Point Set



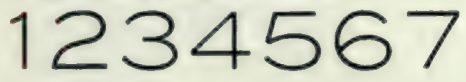
18-point Roman No. 20 — Point Set



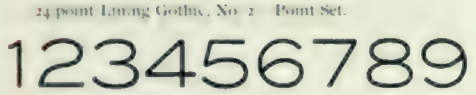
14-point Roman No. 20 — Point Set

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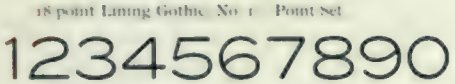
24-point Lining Gothic No. 1 — Point Set.



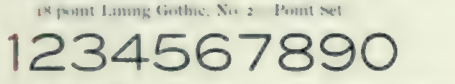
24-point Lining Gothic, No. 2 — Point Set.



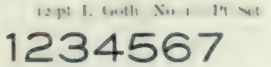
18-point Lining Gothic No. 1 — Point Set



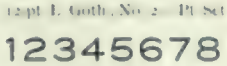
18-point Lining Gothic, No. 2 — Point Set



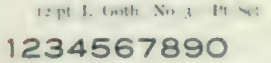
12-pt. L. Goth. No. 1 — Pt. Set



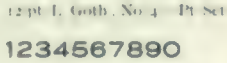
12-pt. L. Goth., No. 2 — Pt. Set



12-pt. L. Goth. No. 3 — Pt. Set



12-pt. L. Goth., No. 4 — Pt. Set



6-pt. L. Goth. No. 1 — Pt. Set

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6-pt. L. Goth. No. 2 — Pt. Set

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6-pt. L. Goth. No. 3 — Pt. Set

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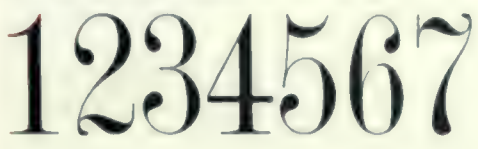
6-pt. L. Goth. No. 4 — Pt. Set

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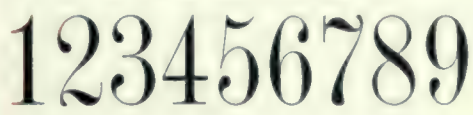
72-point Roman Compressed No. 3 — Point Set



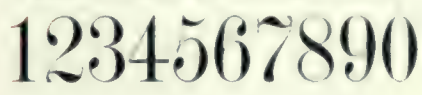
60-point Roman Compressed, No. 3 — Point Set



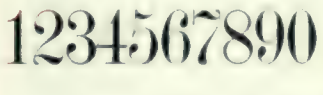
48-point Roman Compressed, No. 3 — Point Set



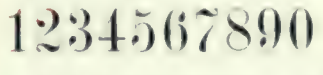
36-point Roman Compressed, No. 3 — Point Set



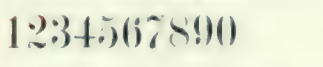
30-point Roman Compressed, No. 3 — Point Set



24-point Roman Compressed No. 3 — Point Set



18-point Roman Compressed No. 3 — Point Set



12-point Roman Compressed No. 3 — Point Set

1234567890

10-point Roman Compressed No. 3 — Point Set

1234567890

8-point Roman Compressed No. 3 — Point Set

1234567890

6-point Roman Compressed No. 3 — Point Set

1234567890

48-point Ionic Old Style.—Point Set.

1234567

42-point Ionic Old Style.—Point Set.

123456789

36-point Ionic Old Style.—Point Set.

1234567890

30-point Ionic Old Style.—Point Set.

1234567890

24-point Ionic Old Style.—Point Set.

1234567890

18 pt. Ionic O. S.—Pt. Set.

1234567890

12-pt. Ionic O. S.—Pt. Set.

1234567890

10-pt. Ionic O. S.—Pt. Set.

1234567 1234567

9-pt. Ionic O. S.—Pt. Set.

1234567 1234567

8-pt. Ionic O. S.—Pt. Set.

1234567890 1234567890

6-pt. Ionic O. S.—Pt. Set.

1234567 1234567

42-point Jenson.—Point Set.

12345678

30-point Jenson.—Point Set.

123456789

24-point Jenson.—Point Set.

1234567890

18-point Jenson.—Point Set.

1234567890

14-point Jenson.—Point Set.

1234567890

12-point Jenson.—Point Set.

1234567890

10-point Jenson.—Point Set.

1234567890

8-point Jenson.—Point Set.

1234567890

48-point Mural.—Point Set.

123456

42-point Mural.—Point Set.

1234567

36-point Mural.—Point Set.

12345678

30-point Mural.—Point Set.

1234567890

18-point Mural.—Point Set.

1234567890

12-point Mural.—Point Set.

1234567890

10-point Mural.—Point Set.

1234567890

8-point Mural.—Point Set.

1234567890

6-point Mural.—Point Set.

1234567890

48-point Mural Compressed.—Point Set.

1234567890

36-point Mural Compressed.—Point Set.

1234567890

24-point Mural Compressed.—Point Set.

1234567890

18-point Mural Compressed.—Point Set.

1234567890

12-point Mural Compressed.—Point Set.

1234567890

10-point Mural Compressed.—Point Set.

1234567890

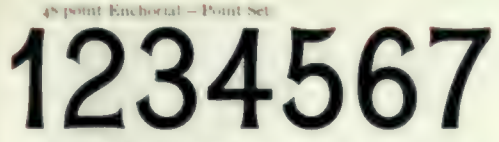
8-pt. Mural Comp.—Pt. Set.

1234567890

6-pt. Mural Comp.—Pt. Set.

1234567890

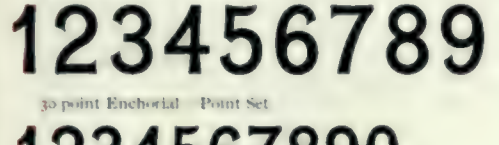
48-point Enchorial—Point Set


1234567

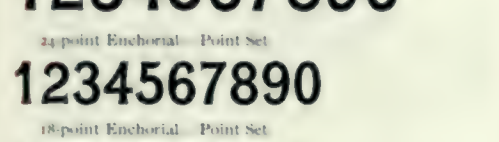
42-point Enchorial—Point Set


12345678

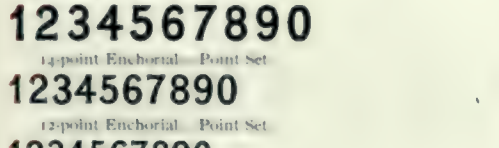
36-point Enchorial—Point Set.


123456789

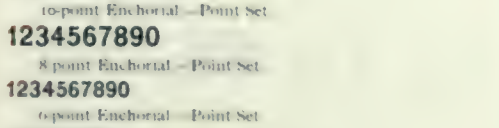
30-point Enchorial—Point Set


1234567890

24-point Enchorial—Point Set


1234567890

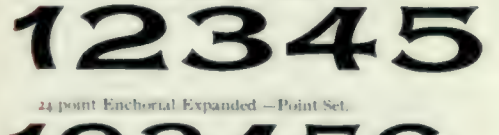
18-point Enchorial—Point Set


1234567890

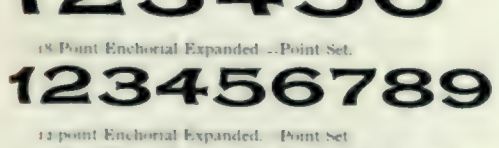
14-point Enchorial—Point Set


1234567890

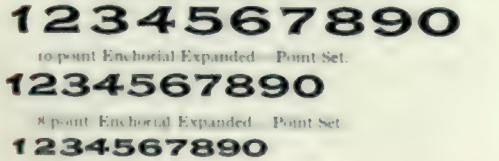
12-point Enchorial—Point Set


1234567890

10-point Enchorial—Point Set


1234567890

8-point Enchorial—Point Set


1234567890

6-point Enchorial—Point Set


1234567890

36-point Enchorial Expanded—Point Set

1234

30-point Enchorial Expanded.—Point Set.

12345

24-point Enchorial Expanded.—Point Set.

123456

18-Point Enchorial Expanded.—Point Set.

123456789

14-point Enchorial Expanded.—Point Set

1234567890

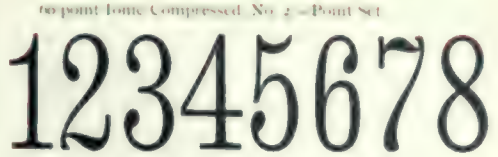
10-point Enchorial Expanded.—Point Set.

1234567890

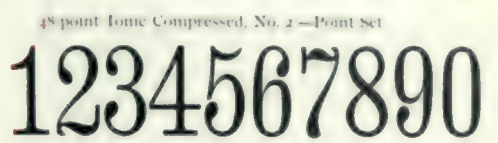
8-point Enchorial Expanded.—Point Set

1234567890

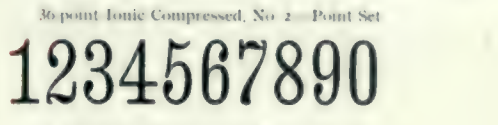
60-point Ionic Compressed, No. 2—Point Set


12345678

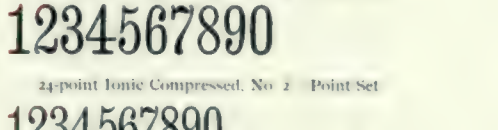
48-point Ionic Compressed, No. 2—Point Set


1234567890

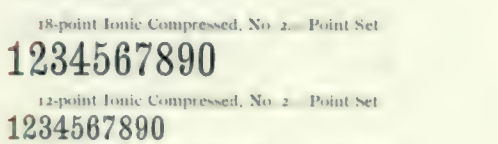
36-point Ionic Compressed, No. 2—Point Set


1234567890

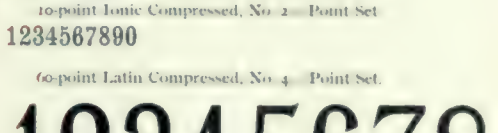
30-point Ionic Compressed, No. 2—Point Set


1234567890

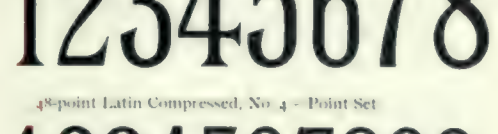
24-point Ionic Compressed, No. 2—Point Set


1234567890

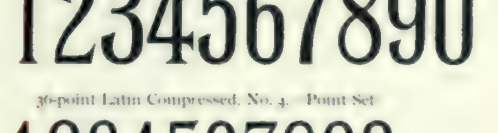
18-point Ionic Compressed, No. 2.—Point Set


1234567890

12-point Ionic Compressed, No. 2—Point Set


1234567890

10-point Ionic Compressed, No. 2—Point Set


1234567890

60-point Latin Compressed, No. 4—Point Set.

12345678

48-point Latin Compressed, No. 4—Point Set

1234567890

36-point Latin Compressed, No. 4.—Point Set

1234567890

30-point Latin Compressed, No. 4—Point Set

1234567890

24-point Latin Compressed, No. 4—Point Set

1234567890

18-point.

1234567890

12-point Latin Compressed, No. 4—Point Set

1234567890

10-point

1234567890

48-point Atlas.—Point Set.

12345

42-point Atlas.—Point Set.

123456

36-point Atlas.—Point Set.

1234567

30-point Atlas.—Point Set.

12345678

24-point Atlas.—Point Set.

1234567890

18-point Atlas.—Point Set.

1234567890

12-point Atlas.—Point Set.

1234567890

10-point Atlas.—Point Set.

1234567890

36-point Ornamented, No. 31.—Point Set.

1234567

30-point Ornamented, No. 31.—Point Set.

12345678

24-point Ornamented, No. 31.—Point Set.

123456789

24-point Ornamented, No. 31 (Small Face).—Point Set.

1234567890

18-point Ornamented, No. 31.—Point Set.

1234567890

12-point Ornamented, No. 31.—Point Set.

1234567890

72-point Rothbury.—Point Set.

234

60-point Rothbury.—Point Set.

1234

48-point Rothbury.—Point Set.

12345

36-point Rothbury.—Point Set.

1234567

30-point Rothbury.—Point Set.

12345678

24-point Rothbury.—Point Set.

123456789

18-point Rothbury.—Point Set.

1234567890

14-point Rothbury.—Point Set.

1234567890

12-point Rothbury.—Point Set.

1234567890

10-point Rothbury.—Point Set

1234567890

8-point Rothbury.—Point Set.

1234567890

6-point Rothbury.—Point Set

1234567890

SOLID AND OUTLINE STARS

Solid Stars supplied in assortments of 3 lbs. at 10/- Outline Stars supplied in assortments of 2 lbs at 6/-
or may be had separately according to body under Table C of Price List

SOLID No. 2834 60-POINT OUTLINE No. 2835



SOLID No. 2836 48-POINT OUTLINE No. 2837



SOLID No. 2838 42-POINT OUTLINE No. 2839



SOLID No. 2840 36-POINT OUTLINE No. 2841



SOLID No. 2842 30-POINT OUTLINE No. 2843



SOLID No. 2844 24-POINT OUTLINE No. 2845



SOLID No. 2846 18-POINT OUTLINE No. 2847



14-POINT No. 2848



12-POINT No. 2849



10-POINT No. 2850



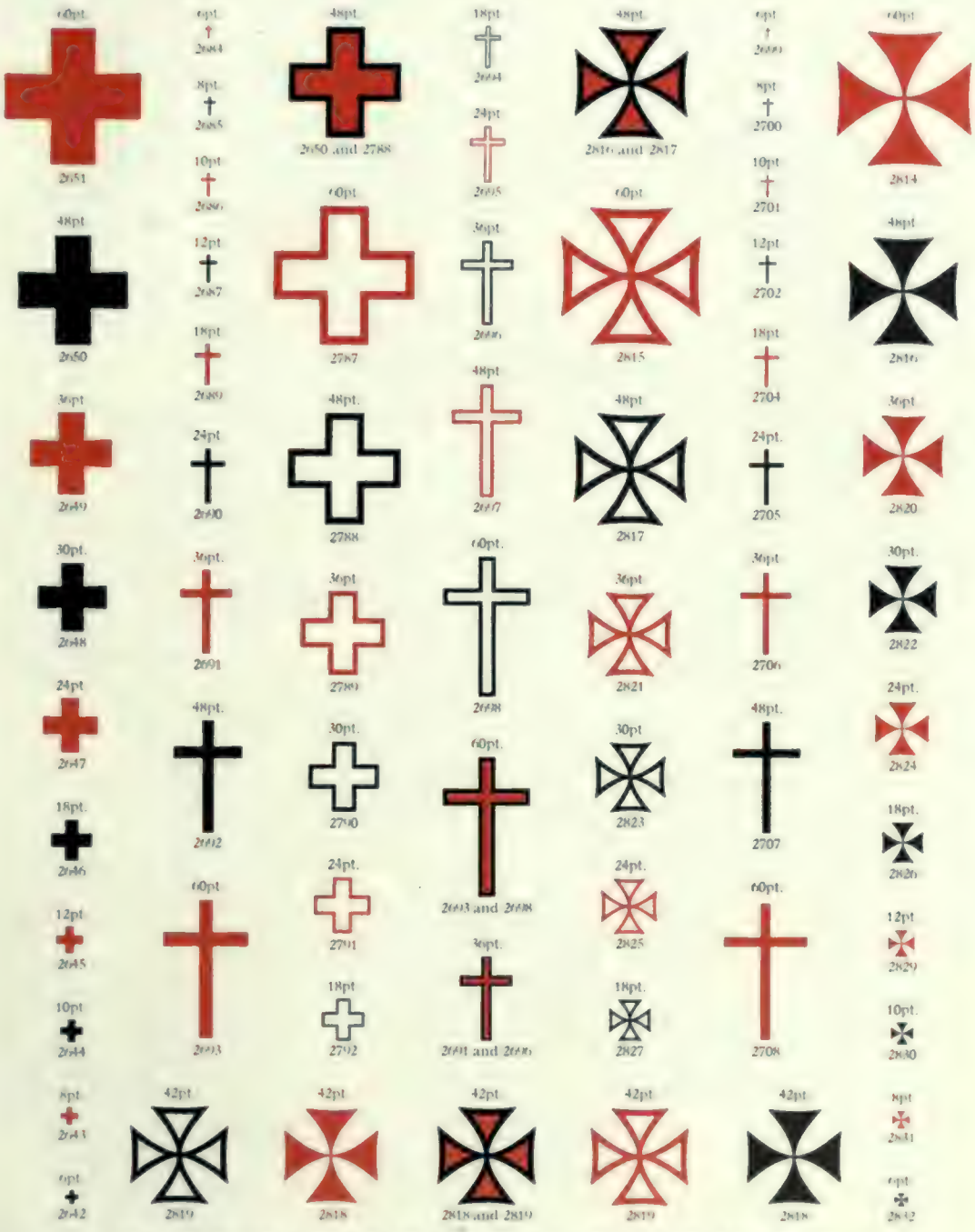
8-POINT No. 2851



6-POINT No. 2852

CROSSES

(For one or two colours)



60pt.—2 1/6 | 48pt.—2 1/- | 42pt.—1 1/9 | 36pt.—1 1/6 | 30pt.—1 1/- | 24pt.—1 1/- | 18pt.—9 1/6 | 12pt.—8 1/- | 10pt.—12 1/6 | 8pt.—12 1/- | 6pt.—10 1/-

MISCELLANEOUS SIGNS

(12-point)

Mathematical

1 + plus
2 − minus
3 × multiply by
4 ÷ divided by
5 = equal to
6 : ratio
7 :: proportion
8 geometrical proportion
9 ± plus or minus
10 < less than
11 > greater than
12 ≮ not less than
13 ≯ not greater than
14 ≒ equivalent to
15 ≠ not equal to
16 ≈ nearly equal to
17 ∾ difference
18 ≃ difference between
19 ∝ variation
20 √ radical
21 ∛ cube root
22 ° degree
23 ′ minute
24 ″ second
25 ○ circle
26 □ square
27 ▭ rectangle
28 ∠ angle
29 △ triangle
30 integration
31 integration of a quaternion
32 ∓ minus or plus
33 ∴ hence, therefore
34 ∵ because
35 ∫ integral of
36 ∞ infinity
37 ∟ right angle
38 ⊥ perpendicular to
39 ≡ identical with
40 ≐ approaches

Commercial

1 ℔ per
2 @ at, to
3 ℔ pound
4 % per cent.

Reference

1 * asterisk
2 † dagger
3 ‡ double dagger
4 § section
5 ‖ parallel
6 ¶ paragraph

Medical

1 ℞ recipe
2 ℥ ounce
3 ʒ drachm

Miscellaneous Signs are supplied in all sizes from 6-point to 12-point inclusive.

MOTOR SIGNS

1 railway station
2 telephone exchange
3 hotel (with sleeping accommodation)
4 restaurant (good cuisine)
5 petrol supply
6 facilities for repairs to motor-cars
7 garages
8 electricity supply for ignition accumulators
9 turn to the right
10 turn to the left
11 gradients, ascending and descending, exceeding 1 in 15
12 difficult or dangerous gradients, ascending and descending, exceeding 1 in 10, or with awkward turns

Motor Signs are cast on 8-point body, and supplied under Class C of Price List.

NEWS FIGURES, FRACTIONS, Etc.

12-pt. News Figures

1234567890£$ Set No. 4
1234567890£$ Set No. 5
1234567890£$ Set No. 6
1234567890£$ Set No. 7

1234567890£

12-pt. Superiors

a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0

12-pt. Em Fractions

1/16 3/16 5/16 7/16 9/16 11/16 13/16 15/16 1/32 3/32 5/32 7/32 9/32 11/32 13/32 15/32 17/32 19/32 21/32 23/32 25/32 27/32 29/32 31/32
Set No. 1

1/16 3/16 5/16 7/16 9/16 11/16 13/16 15/16 1/32 3/32 5/32 7/32 9/32 11/32 13/32 15/32 17/32 19/32 21/32 23/32 25/32 27/32 29/32 31/32
Set No. 2

1/16 3/16 5/16 7/16 9/16 11/16 13/16 15/16 1/32 3/32 5/32 7/32 9/32 11/32 13/32 15/32 17/32 19/32 21/32 23/32 25/32 27/32 29/32 31/32
Set No. 13

12-pt. En Fractions

1/3 2/3 1/6 1/8 3/8 5/8 7/8 1/4 1/2 3/4
Set No. 1

1/3 2/3 1/6 1/8 3/8 5/8 7/8 1/4 1/2 3/4
Set No. 2

1/3 2/3 1/6 1/8 3/8 5/8 7/8 1/4 1/2 3/4
Set No. 13

12-pt. Split Fractions

1 2 3 4 5 6 7 8 9 0 _ .
1 2 3 4 5 6 7 8 9 0
Set No. 1

1 2 3 4 5 6 7 8 9 0 _ _
1 2 3 4 5 6 7 8 9 0
Set No. 2

1 2 3 4 5 6 7 8 9 0 _ _
1 2 3 4 5 6 7 8 9 0
Set No. 13

News Figures, Fractions and Superiors are supplied in all sizes from 6-point to 12-point inclusive.

6-pt. Ionic Compound Fractions

1/4 1/2 3/4 1/8 3/8 5/8 7/8 1/16 3/16 5/16 7/16 9/16 11/16 13/16 15/16 1/32 3/32 5/32 7/32 9/32 11/32 13/32 15/32 17/32 19/32 21/32 23/32 25/32 27/32 29/32 31/32

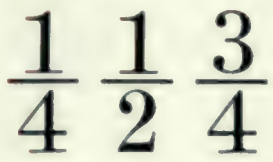
Loose Accents

Set No. 1. 3-pt.
Set No. 2. 3-pt.
Set No. 3. 6-pt.
Set No. 4. 6-pt.

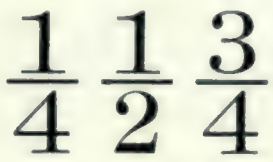
60-POINT FRACTIONS

(ALL CAST EN QUAD THICK)

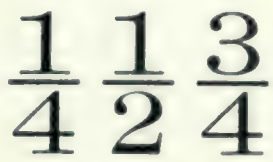
Set No. 1



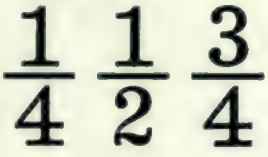
Set No. 2



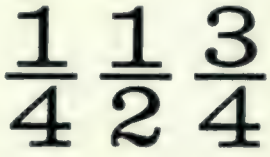
Set No. 3



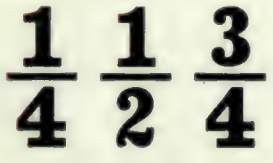
Set No. 4



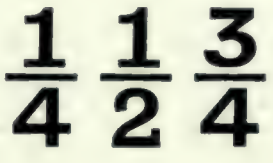
Set No. 5



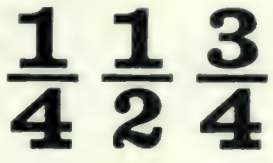
Set No. 6



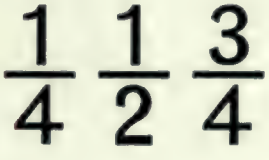
Set No. 13



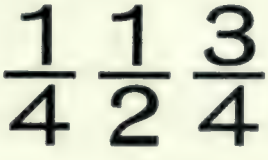
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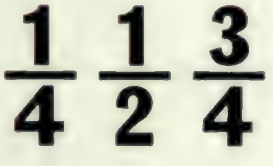
Set No. 8



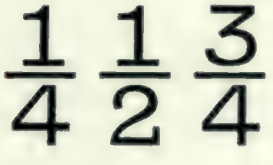
Set No. 9



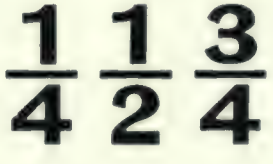
Set No. 10



Set No. 12



Set No. 11

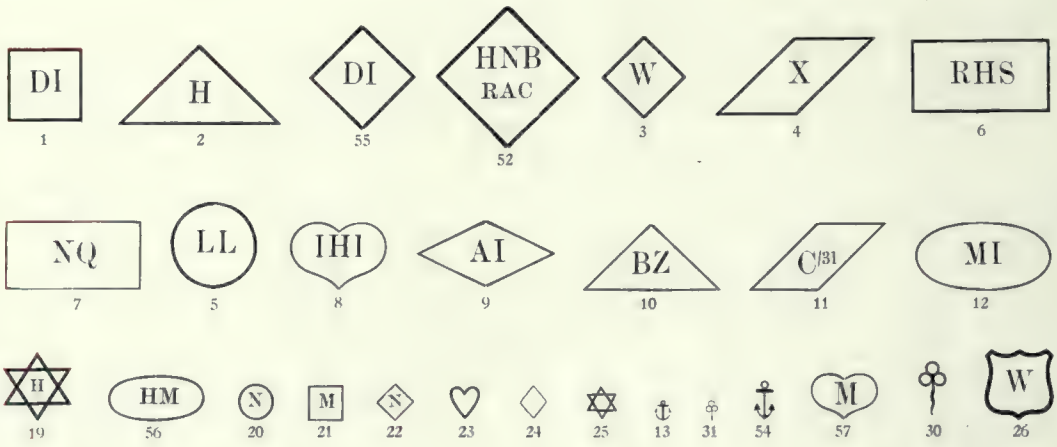


THE ABOVE SETS CAN BE OBTAINED IN ALL SIZES FROM 6-POINT TO 60-POINT INCLUSIVE

PRICES ON APPLICATION

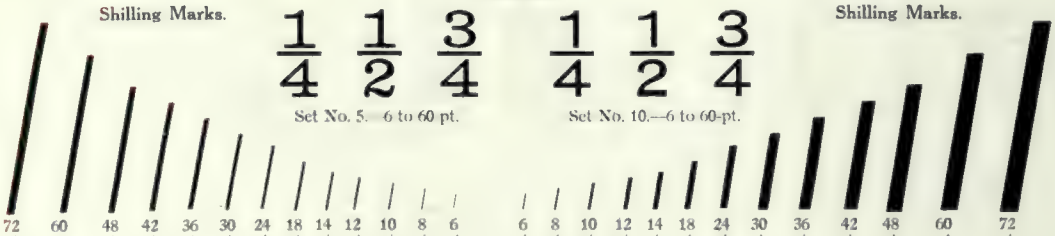
CATALOGUE MARKS, &c.

Nos. 1 to 12, and 19, 26, 52, 55, 199, and 1866, 3 for 1/–; Nos. 198 and 1865, 2 for 1/–; No. 1871, 4 for 1/–; Nos. 56, 57, and 200, 4 for 1/–; Nos. 20, 21, 22, 30, and 54, 6 for 1/–; No. 1872, 8 for 1/–; Nos. 13, 23, 24, 25, 31 to 40, 1873 and 1874, 12 for 1/–
The Marks with Initial Letters are pierced for Type.



Fractions.

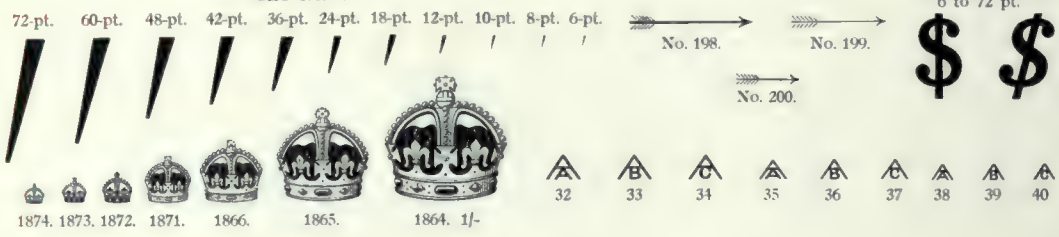
Shilling Marks.



Shilling Marks.

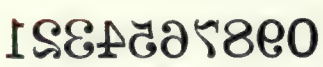
Shilling Marks are supplied, according to body, under Class A, and Dollar Marks under Class C of Price List.

SET No. 3.



Dollar Marks.
6 to 72 pt.

Reversed Figures.



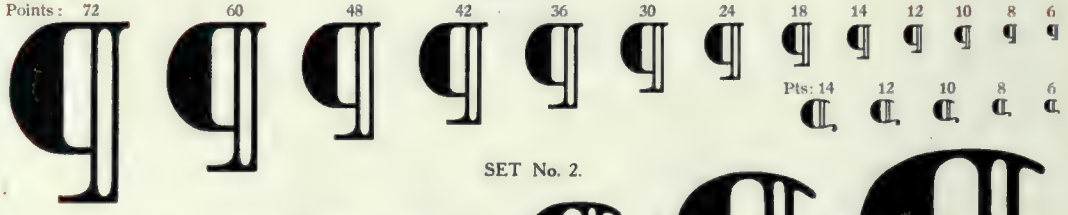


Reversed Figures are supplied, according to body, under Class C of Price List.

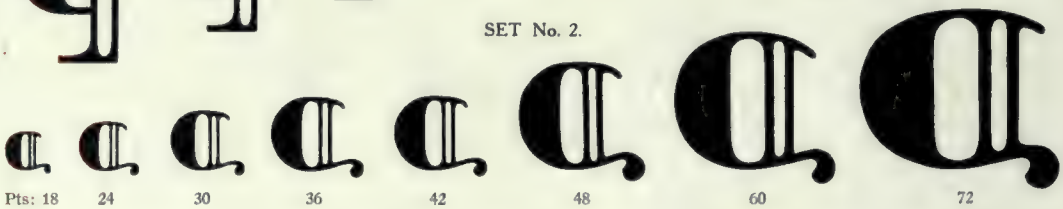

Received of
No 1201 2/-
B/ of
No 969 2/-
Bought of
No 967 1/6
Dr
No 1490 1/
Bought of
No 965. 3/
No 1497.
3 for 1/
No 1498
4 for 1/
Cr
No. 1588 1/-
Cash
No 1617. 1/6
Bought of
No. 970. 3/-
Contra
No 1618 2/-
No 1702. 2/-
Drs
No. 438. 1/6
No. 1481. 1/-
No. 968. 1/
Dr
No 1589. 1/-
No 1496.
2 for 1/-
Received of
No 1204. 3/-
No. 1482. 1/-
Cr
No 1587 1/-
No 1202. 1/-
No. 1178.
2 for 1/-
Crs
No 439. 1/6
No. 1180
2 for 1/-
No 1203 1
No 1132 1/-
No 2003.
2 for 1/
No 226
2 for 1/-
Exchange
No 1205. 1/6
Shipped
No 1130 1/6
No 227
2 for 1/-
191
No 1737.
4 for 1/-
191
No 1739
8 for 1/
No 1691. 1/
191
No 1738
6 for 1/
191
No 1740
12 for 1/
No 1200 1/-
No 1778. 2/6
No 1701. 1/-

PARAGRAPH MARKS

SET No. 1.



SET No. 2.



Complete Assortments, Sets Nos. 1 or 2, of 3 lbs. at 7/6, or may be had separately, according to body, under Class C of Price List.

UNIVERSAL PARENTHESES

Roman (24-point) Italic



Universal Parentheses are supplied in all sizes from 60-point to 72-point inclusive.

LOGOTYPE IMPRINTS

No. 3.

GEO. W. JONES, DEAN ST., E.C. NEWNHAM & COWELL, CHISWELL ST. WATERLOW & SONS, LTD., LONDON

No. 4.

ELECTRIC PRESS, HARROW. HARMSWORTH BROS., E.C. MURPHY & CO., CORK. E. G. SMITH, DEPTFORD

No. 5.

CAXTON PRESS, DENBIGH. HAMMOND, TYP., CHATHAM. SHAW & CO., LONDON.

No. 6.

COMMERCIAL PRINTING CO., NOTTINGHAM. FITCH, LONDON. ROBINSON & MACDONALD, MANCHESTER.

No. 7.

SOUTHEND PUBLISHING CO. MANNER & BRISTOL H. BEMROSE, PRINTER, BRADFORD

No. 8.

MILES & CO., PRINTERS, WARDOUR ST., W. STEWART & CO., EDINBURGH. A. S. MALLETT, ALLEN & CO., PRINTERS

No. 9.

E. BANISTER, PRINTER, BATTLE. W. NEWMAN & CO., CAXTON PRESS, CALCUTTA. STANTON & SON, PRINTERS, NORTHAMPTON.

No. 10.

Capitals.

DEBENHAM & ARUNDEL, STOCKPORT. R. H. SANDERS, GLOUCESTER. THE GUTENBERG PRESS, DALSTON.

No. 11.

Lower-case.

Raymond Bros., Darlington. Henderson, typ. Mackay & Stevens, Glasgow. Morrison, Printer, Dorking. T. Way & Son, London

PRICES.

Not exceeding one inch in length :

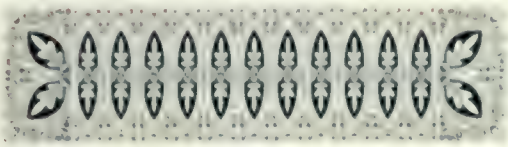
1 or 2 doz. - 4/6 per doz. 3 doz. - 4/- per doz. 6 doz. - 3/6 per doz. 12 doz. - 3/- per doz.

Exceeding one inch, 6d. per doz. extra per half inch. Logotypes exceeding 1½ inches are supplied in two pieces.

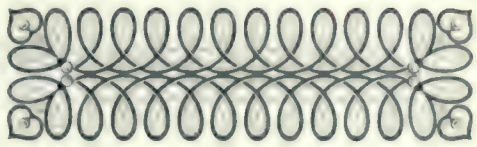
Larger quantities supplied at Special Prices.

CHEQUES.

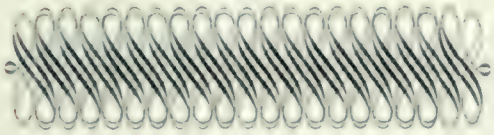
Four-line Emerald, No. 1



Four-line Emerald No. 2



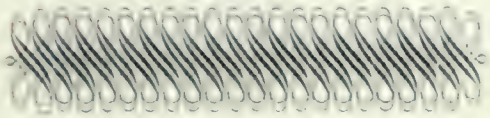
48-Point, No. 2



Double Pica



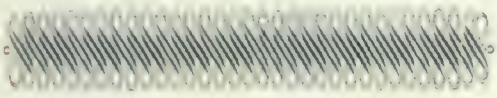
42-Point, No. 2



36-Point Shaded



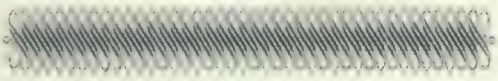
36-Point, No. 2



36-point, Open Shaded



24 Point, No. 2

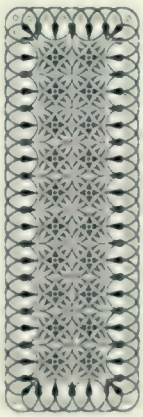


English





No. 1686



No. 1668



No. 1669



No. 1685

BLACK FISTS.

72-pt. 2/6 each, 1 pair 4/-; 60-pt. 2/- each, 1 pair 3/-; 48-pt. 1/- each, 1 pair 1/6; 36-pt. 2 pairs 2/-; 30-pt. 3 pairs 2/-; 24-pt. 6 pairs 2/-; 18-pt. 6 pairs 2/-; 12-pt. 8 pairs 2/-; 10-pt. 12 pairs 2/-; 8-pt. 15 pairs 2/-; 6-pt. 20 pairs 2/-; Assortment of one series 18/-; assortment of three series 48/-.



2481 72-point



2482 72-point



2501 2502
6-pt.



2499 2500
8-pt.



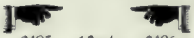
2497 10-pt. 2498



2483 60-point



2484 60-point



2495 12-pt. 2496



2493 18-point 2494



2485 48-point



2486 48-point



2491 24-point 2492



2489 30-point 2490 30-point



2487 36-point 2488 36-point



2487 36-point 2488 36-point



2489 30-point 2490 30-point



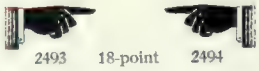
2491 24-point 2492



2485 48-point



2486 48-point



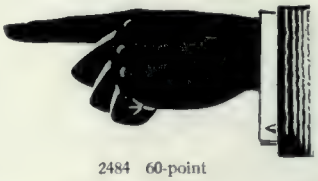
2493 18-point 2494



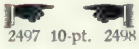
2495 12-point 2496



2483 60-point



2484 60-point



2497 10-pt. 2498



2499 2500
8-pt.



2501 2502
6-pt.



2481 72-point



2482 72-point

SHADED AND OPEN FISTS.

72-pt. 2/6 each, 1 pair 4/-. 60-pt. 2/ each, 1 pair 3/-. 48-pt. 1/- each, 1 pair 1/6; 36-pt. 2 pairs 2/-. 30-pt. 3 pairs 2/-. 24-pt. 6 pairs 2/-. 18-pt. 6 pairs 2/-. 12-pt. 8 pairs 2/-. 10-pt. 12 pairs 2/-. 8-pt. 15 pairs 2/-. 6-pt. 20 pairs 2/-. Assortment of one series 18/-. Assortment of three series 48/-



2525 72-point



2526 72-point



2523 2524
6-pt.



2521 2522
8-pt



2519 10-pt. 2520



2527 60-point



2528 60-point



2517 12-pt. 2518



2515 18-point 2516



2529 48-point



2530 48-point



2513 24-point 2514



2511 30-point 2512 30-point



2531 36-point



2532 36-point



2509 36-point 2510 36-point



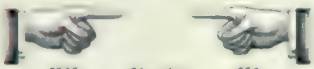
2533 30-point



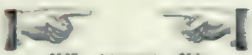
2534 30-point



2507 48-point 2508 48-point



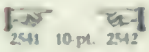
2535 24-point 2536



2537 18-point 2538



2539 12-point 2540



2541 10-pt. 2542



2543 2544
8-pt



2545 2546
6-pt



2505 60-point



2506 60-point



2503 72-point



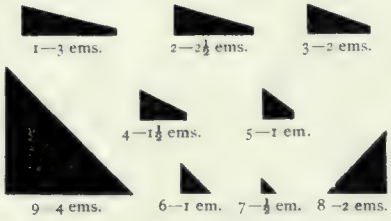
2504 72-point

ANGLE QUADS

Useful for the Justification of Lines to Various Angles

CAST ON
EVEN POINT
BODIES

We have pleasure in drawing attention to this specimen page showing the capabilities of angle quadrats for making and justifying not only the sloping lines so commonly used for advertisements, but for a variety of other designs with brass rule. The following are the length of these angle quads:—



These sizes give six different slopes, one end being 12-point in body and the other end 3-point, with the exception of Nos. 6, 7, 8 and 9, which have an angle of 45 degrees.

PRICE per lb. **1/6** PRICE per lb.

A Complete Assortment of **7** lbs. for **10s.**

THE GROUND TINT

of the specimen illustrates the method of using these quads, which it will be seen at a glance is simple and easy.

Caslon Letter Foundry
Chiswell Street .·. London, E.C.

PRINTING Trade
SPECIALITIES and MATERIALS

Ordinary and Dust-proof FRAMES
FRAMES & CASES
CASES stocked in Old & New Lay

Send for our Catalogue of Bookbinders' Types & Material
BRASS TYPES
Handle Letters, Borders, Ornaments, Hat-Tip Blocks, Tools, etc. etc.

We stock WICKERSHAM Mechanical Quoins in 2 sizes. Effective and Simple
LOCKING APPARATUS
The HEMPEL Improved Quoins are also valuable for use in standing formes. Reliable

These machines are well finished and accurate in construction. The pieces being few, they are impossible of derangement
PRICE £2/10
MITERING MACHINES
Rotary action gives great speed and power to the cutter and enables the machine to mitre 8-pt. Brass Rule and 24-point Metal Rule to any angle

HAND AND POWER Machines in various sizes and patterns. Price List free on application; tinned or galvanised wire and special steel wire, etc., supplied on spools or in coils as desired
Wire Stitching Machinery
Particulars of machines for stitching the joints of flat, square, round or tubular Cardboard Boxes forwarded on receipt of advice stating the class of work that is proposed to be done on them

---

PRINTING Trade
SPECIALITIES and MATERIALS

Useful for storing Borders, Script Types, etc.
BORDER CABINETS
Made in four sizes, holding 4, 10, 20 or 40 Drawers

Our Wood Type is designed after founts we cast . . in metal
WOOD TYPES
Book of Specimens and List of Prices can be obtained free on application

A simple and useful device by which any size of mount can be made in a few minutes
STEREO FURNITURE
Brass Clips 3-point thick holds the stereos on furniture Light. Cheap. Labour-saving

PAYNE and SONS' Improved WHARFEDALES have a reputation second to none
Send for particulars
Caslon Foundry, . . London, E.C.
Finest Job Work is produced on the CHANDLER & PRICE PLATEN
We stock these machines and can supply any size immediately
CYLINDERS & PLATENS

THE "LITTLE GIANT" Lead and Rule Cutter possesses two blades, one for Rules, the other for Leads, and will cut any Rule up to 6-pt. without burr or curl. price: 25s. Larger 40s.
This Cutter is specially constructed for accurate and rapid work. The knives are of finest tool-steel carefully tempered, and the gauge is easily adjusted. It can be thoroughly recommended
Brass Rule & Lead Cutters

Modern and Old Fashioned BORDERS & Ornaments Fancy Corners Electro Blocks





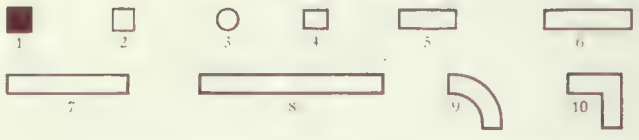
H. W.
CASLON
and Company
Limited
82 and 83
Chiswell
Street
London
E.C.

BORDERS AND GROUNDWORK IN SWASTIKA 12 POINT SOLID AND OUTLINE AND 6 POINT OUTLINE

12-pt. COMBINATION BORDER
No. 47.

Supplied in Founts of 4, 6, and 8 lbs.

SYNOPSIS.



Cast on 12-pt. body and on 1, 2, 3, 4, and 6 em set.

Many Pleasing and Effective Designs
can be obtained from this Series with or without the
aid of Brass Rule.

6-pt. COMBINATION BORDER No. 48

Many Pleasing and Effective Designs
can be obtained from this Series with or without the
aid of Brass Rule.

H. W. CASLON AND CO., LTD., LONDON.

Cast on 6-point body, and on 1, 2, 4, 6, and 8 em set.
Supplied in Founts of 3, 4, and 6 lbs.

SYNOPSIS.



12-point Combination Border No. 49



SUPPLIED IN FOUNTS OF 6 lbs.

12-point Combination Border No. 50



SUPPLIED IN FOUNTS OF 6 lbs.

SIMPLE AND EFFECTIVE.

6-point Combination Border No. 53



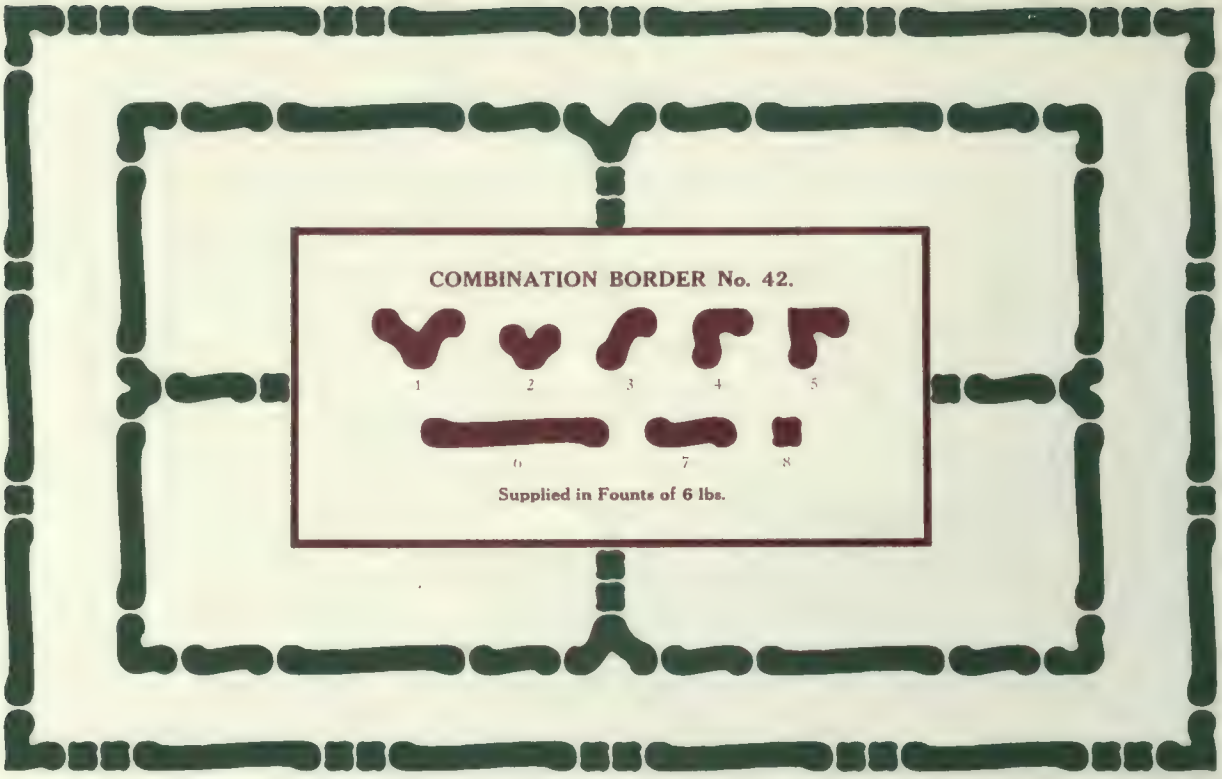
SUPPLIED IN FOUNTS OF 4 lbs.

EASILY COMPOSED.

6-point Combination Border No. 54



SUPPLIED IN FOUNTS OF 4 lbs.


COMBINATION BORDER No. 42.
1
2
3
4
5
6
7
8
Supplied in Founts of 6 lbs.


COMBINATION BORDER No. 43.
1
2
3
4
5
6
7
8
Supplied in Founts of 6 lbs.

COMBINATION BORDER Series No. 41

Simple and Effective Design suitable for Advertisement and General Work

Supplied in 6 lb. Founts

CAST ON 12-POINT BODY.

Synopsis.

CAST ON EVEN POINT SET.

TYPE CRINKLED BORDERS

SERIES No. 30.

No. 2. 12-point.

No. 1. 6-point.

No. 3. 6-point.

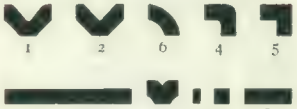
TYPE RULE BORDERS

SERIES No. 29

Corners and Centre Pieces sold separately to work with Metal or Brass Rules.

H. W. CASLON & CO. Limited, LONDON

No. 2—6-point



Supplied in Founts of 4 lbs.

No. 3—6-point



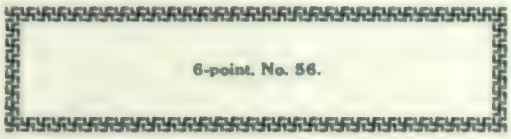
Supplied in Founts of 3 lbs.

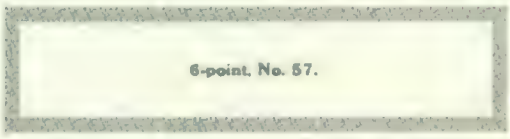
No. 1—12-point

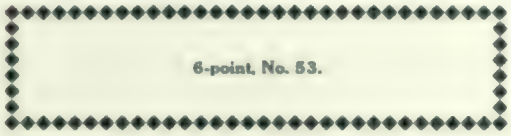
Supplied in Founts of 6 lbs.



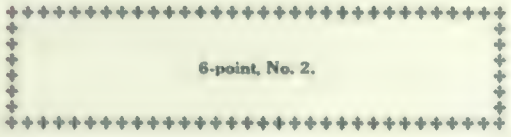
Borders on Point Bodies.

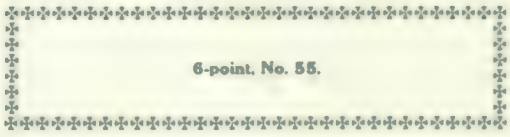


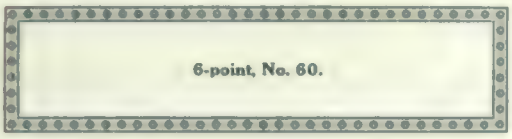


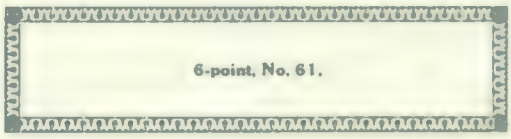


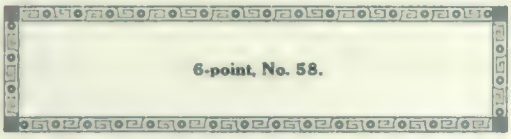




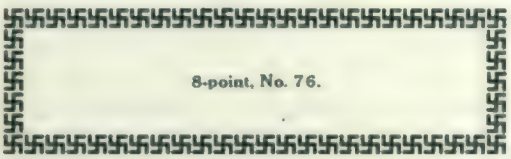


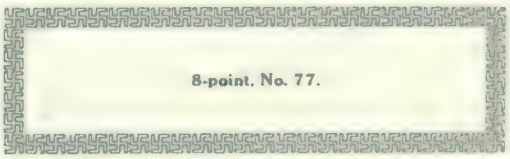


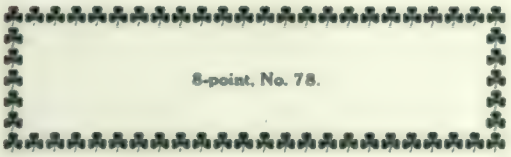






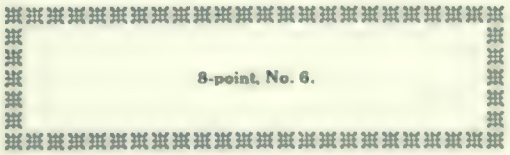










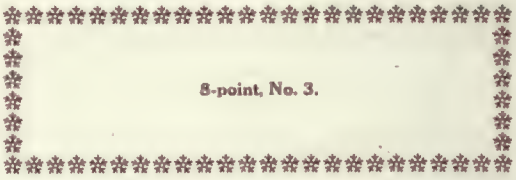


Borders on Point Bodies.

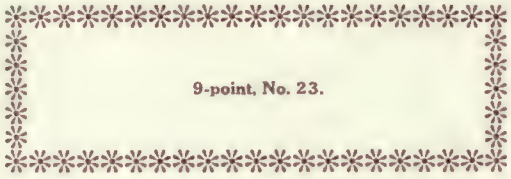
8-point, No. 74.



8-point, No. 3.



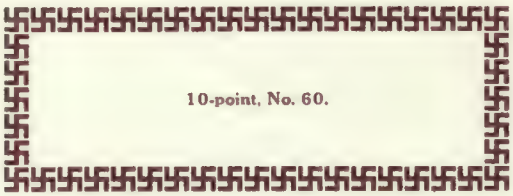
9-point, No. 23.



8-point, No. 79.



10-point, No. 60.



10-point, No. 61.



10-point, No. 57.



10-point, No. 59.



10-point, No. 3.



10-point, No. 56.



10-point, No. 58.



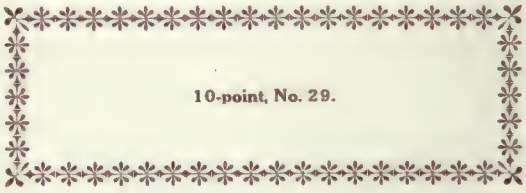
10-point, No. 17.



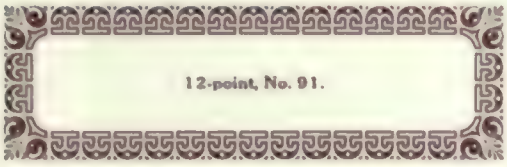
10-point, No. 36.

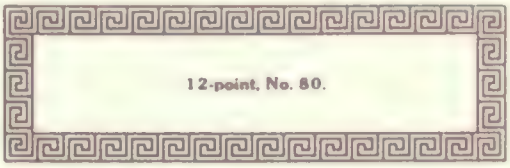


10-point, No. 29.



Borders on Point Bodies.

























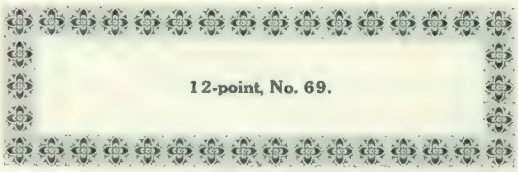


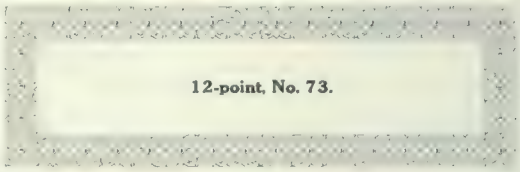


Borders on Point Bodies.

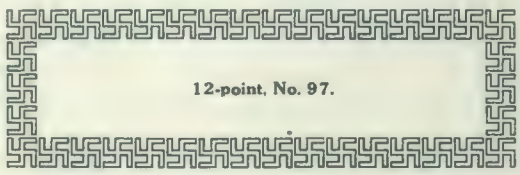




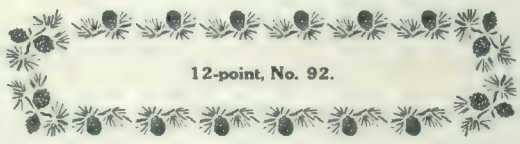


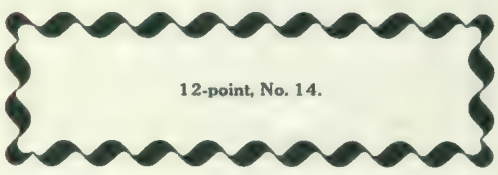










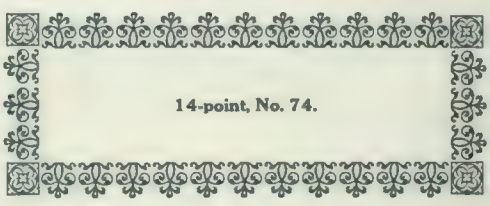




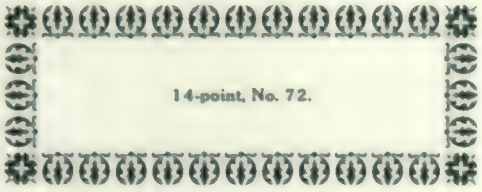


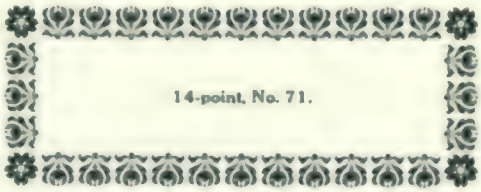




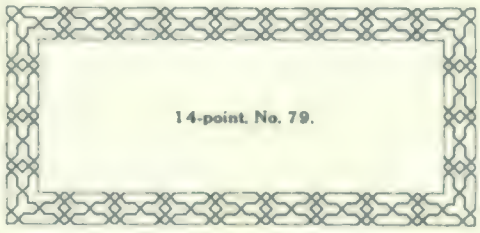


Borders on Point Bodies.

















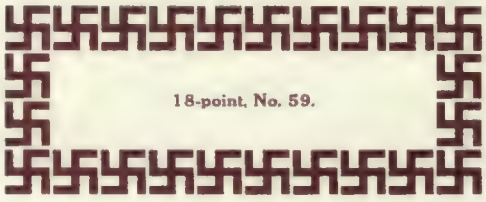


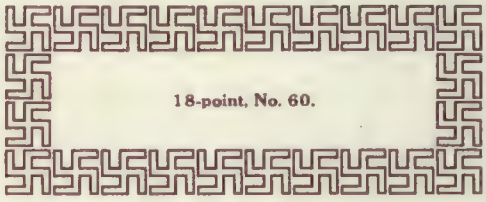






Borders on Point Bodies.









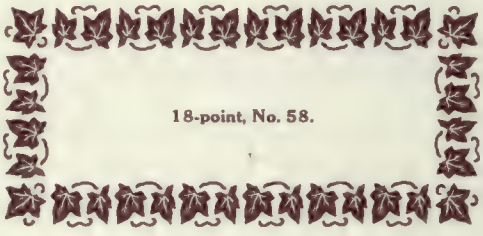












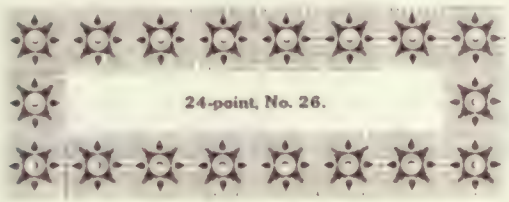




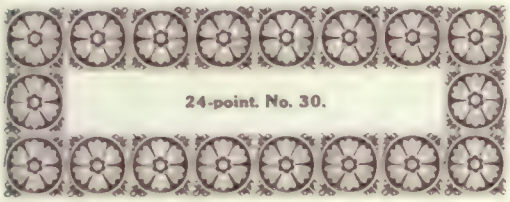
Borders on Point Bodies.











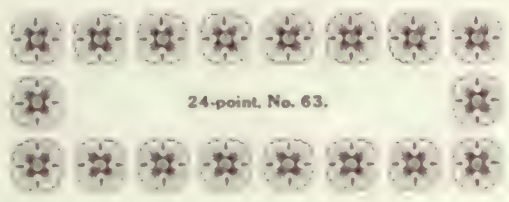






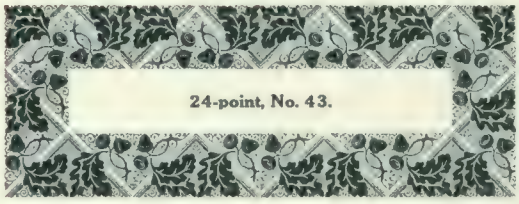


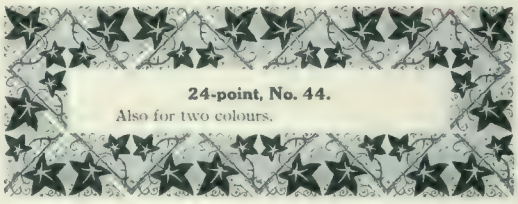


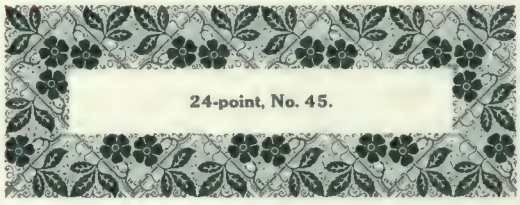


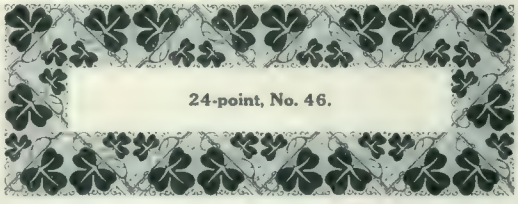


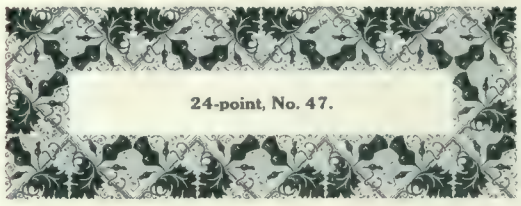
Borders on Point Bodies.







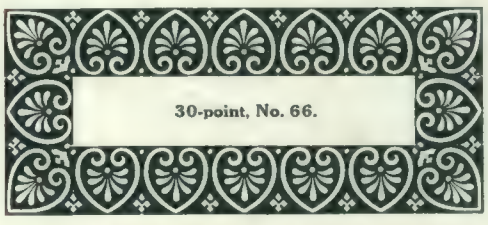


















THE ILLIMITABLE BORDER.

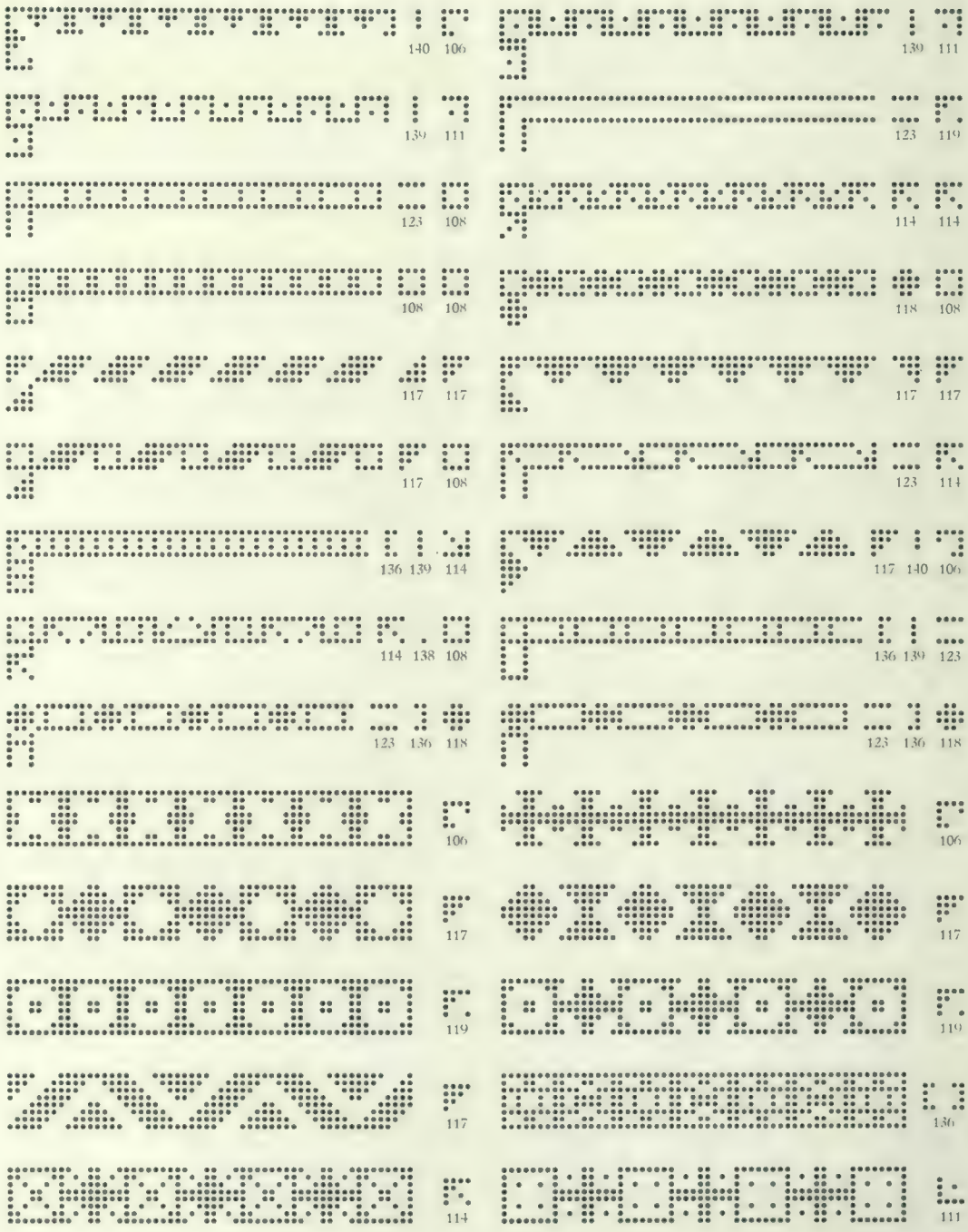
CAST ON POINT BODIES.



THE ILLIMITABLE BORDER.

CAST ON POINT BODIES.





THE ILLIMITABLE BORDER.

CAST ON POINT BODIES

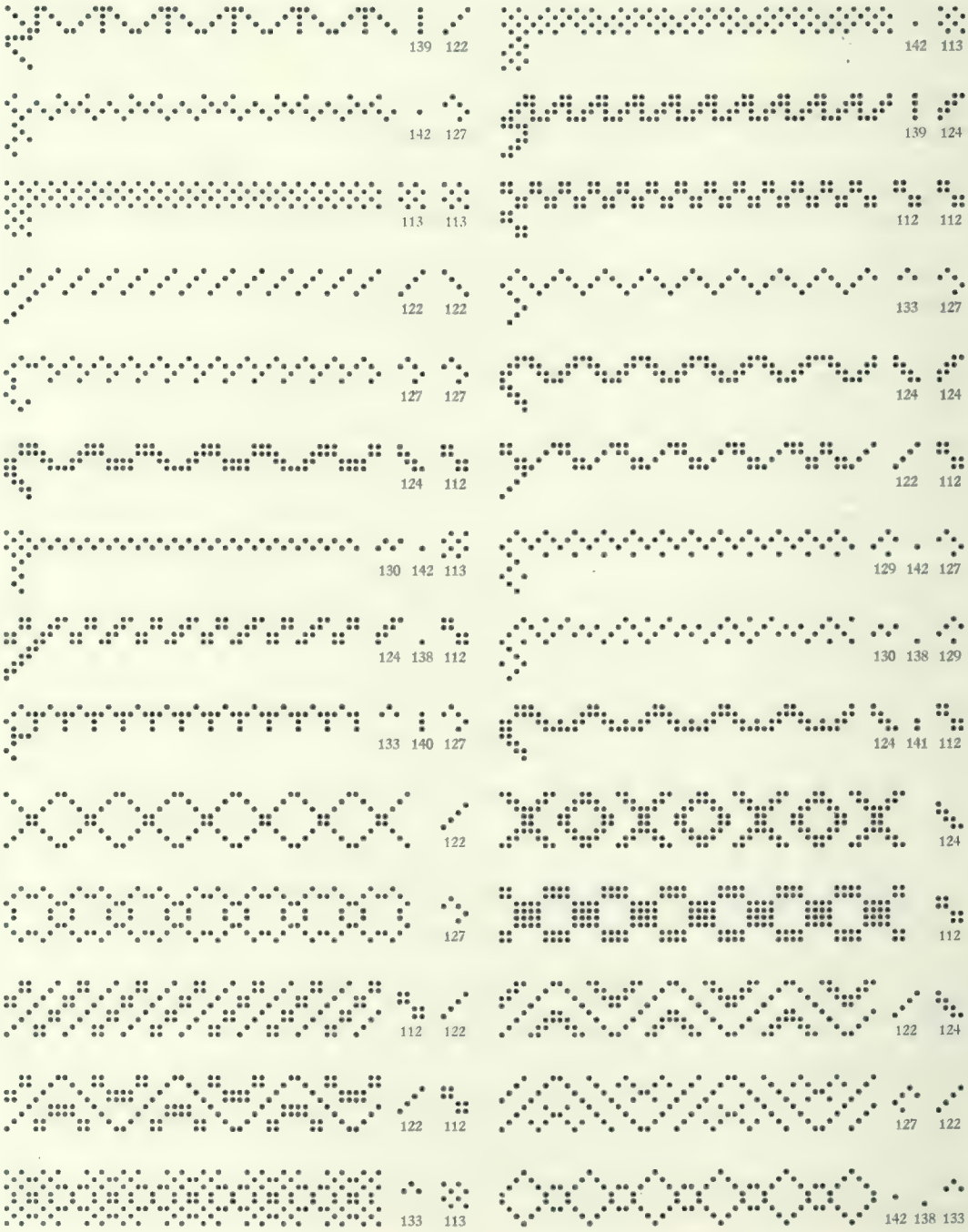




THE ILLIMITABLE BORDER.

CAST ON POINT BODIES.





Specimens of Groundwork.

Two-line English No. 92



Two-line English No. 91



12 point No. 86



12 point No. 85



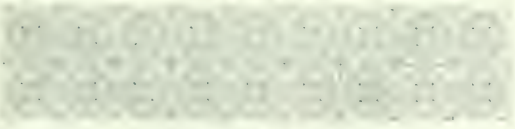
24 point No. 84



English No. 69



Small Pica No. 45



Small Pica No. 44



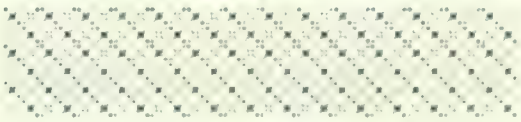
6 point No. 87

Emerald

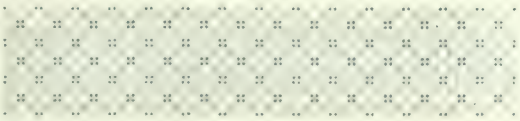
13 point No. 77



14 point No. 78



14 point No. 76



Two-line Long Primer No. 7



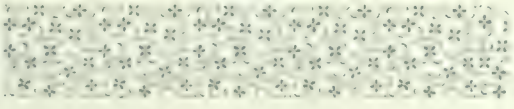
13 point No. 75



6 point No. 52



8 point No. 4



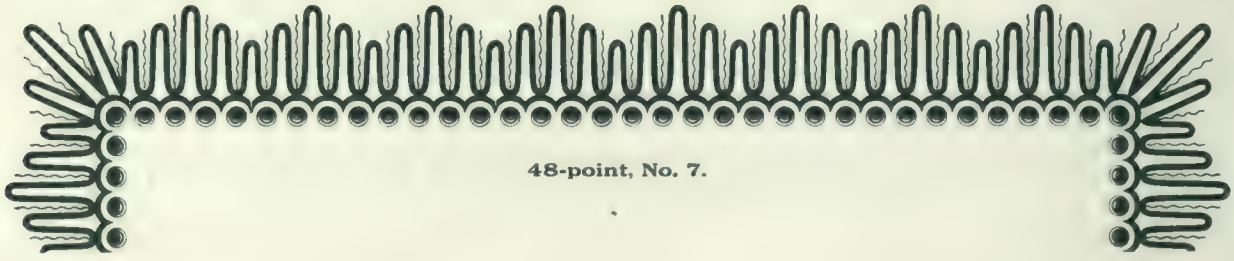
Double-line Emerald No. 5



BORDERS.



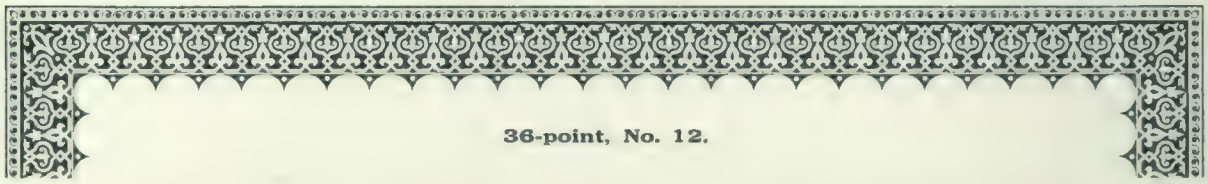
60-point, No. 3.



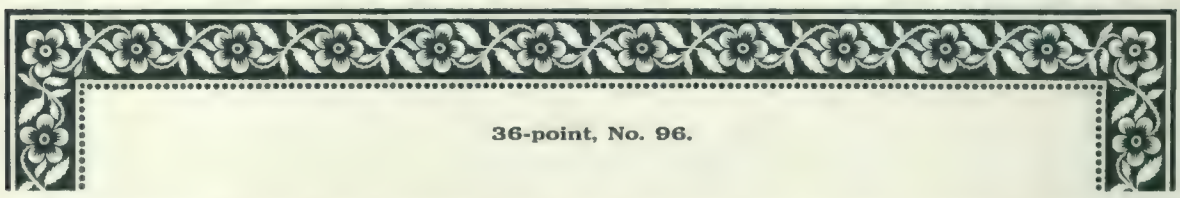
48-point, No. 7.



36-point, No. 84.



36-point, No. 12.



36-point, No. 96.



72-point, No. 2.

BORDERS.



60-point, No. 17.



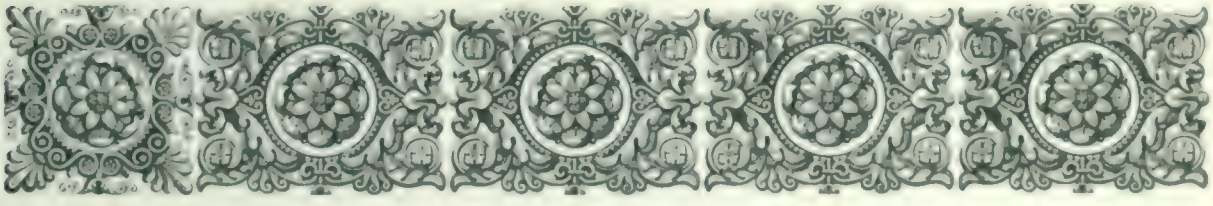
66-point, No. 1.



42-point, No. 13.



60-point, No. 15.



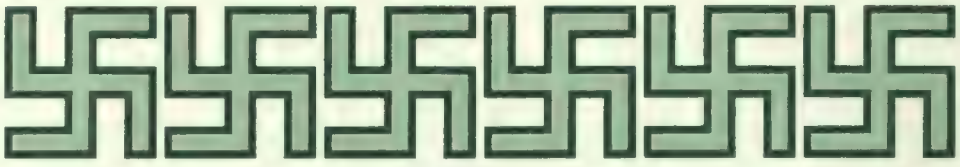
72-point, No. 3.

SWASTIKA BORDERS.

SOLID, No. 4. 72-POINT OUTLINE, No. 5.



SOLID, No. 18. 60-POINT OUTLINE, No. 19.



SOLID, No. 25. 48-POINT OUTLINE, No. 26.



SOLID, No. 14. 36-POINT OUTLINE, No. 15.



SOLID, No. 49. 30-POINT OUTLINE, No. 50.



SOLID, No. 55 24-POINT OUTLINE, No. 56.



SOLID, No. 59. 18-POINT OUTLINE, No. 60.



SOLID, No. 96 12-POINT OUTLINE, No. 97.



SOLID, No. 60. 10-POINT OUTLINE, No. 61.



SOLID, No. 76. 8-POINT OUTLINE, No. 77



SOLID, No. 56 6-POINT OUTLINE, No. 57



SERIES No. 36

PHIL MAY BORDER

Cast on even Point Bodies



Cast on even Point Set

Two-pt. Brass Rule No. 393, put up in labour-saving founts in handy boxes, matches the Phil May Border, and is readily justified by the aid of Point Leads and Clumps.



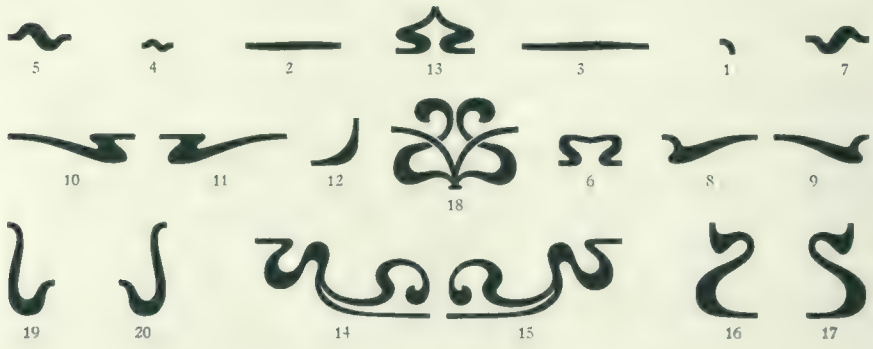
Manufactured in Three Sections by

H. W. CASLON & CO. Limited

82 and 83 Chiswell Street, London, E.C.

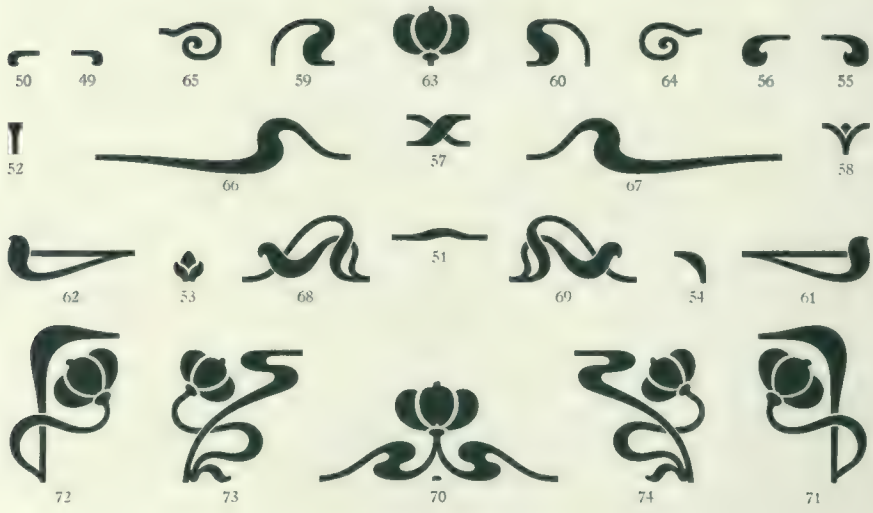
Phil May Border

Section 1.



Supplied in Founts of 6, 8 and 10 lbs.

Section 3.



Supplied in Founts of 6, 8 and 10 lbs.

PHIL MAY BORDER Section 2.

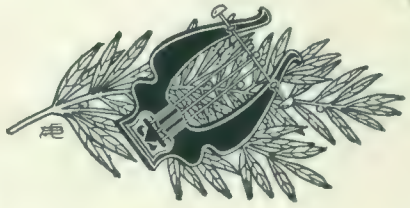
21 - per Set.



Second Bohemian Concert

Bachstein Music Academy
October the Ninth

ORPHEUS ORCHESTRAL SOCIETY



International Restaurant

MENU

SOUPS

Mock Turtle Clear Vermicelli.

FISH

Filleted Soles Whitebait. Boiled Turbot

ENTREE

Mutton Cutlets Renaissance

REMOVES

Sirloin of Beef and Horseradish.
Dressed Spinach. Plain Potatoes.
York Ham and Madeira.

ROAST

Turkey & French Salad.

SWEETS

Moscow Pudding. Compote of Fruit

DESSERT

Programme

by the

RED HUNGARIAN ORCHESTRA.

MARCH....."Our Guards" Moore
OVERTURE "Poet & Peasant" Suppe
VALSE....."The Grenadiers" Jones
SELECTION "Little Michus" Reubens
VALSE...."Queen of the North" Clay
GAVOTTE....."Stephanie" Czibulka
INTERLUDE "Music Charms" Crowe
SELECTION....."Mikado" Sullivan
MAZURKA....."Ella" Ivimey
SELECTION....."Gondoliers" Sullivan
VALSE....."Belle of Spain" Moore
GALOP....."Vivat" Gladman

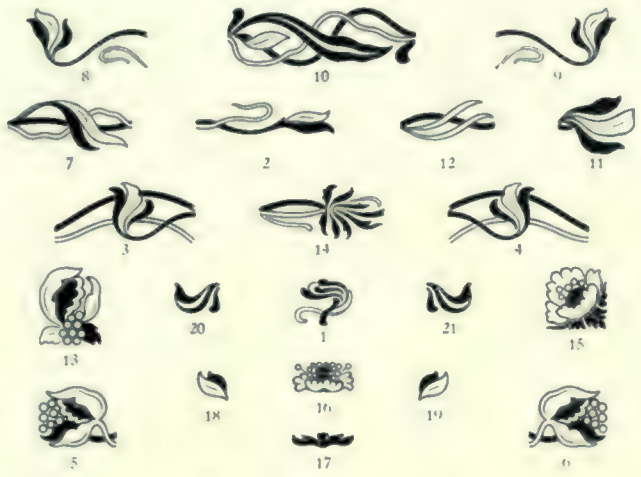
H. W. CASLON & CO. LTD. 82 & 83 CHISWELL ST., LONDON, E. C.

TENDRIL BORDER.

SERIES No. 28.

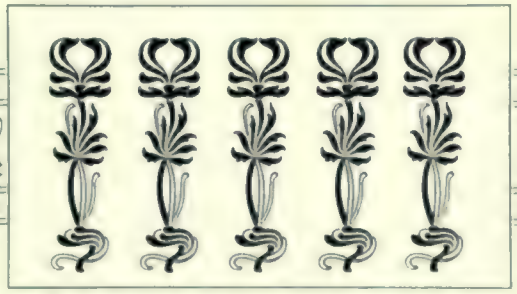
SYNOPSIS.

Registered No. 335,973

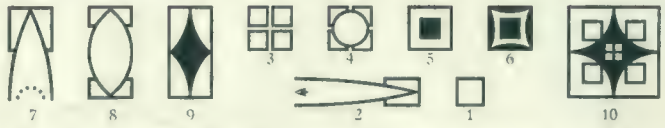


Complete Assortment of 10 lbs.

CAST ON THE POINT SYSTEM.



COMBINATION BORDER No. 46



Cast on point bodies and on 12, 18, 36 and 48-point set

SUPPLIED IN FOUNTS OF 10 AND 15 LBS.

TOURS IN DENMARK

PHOTOGRAPHIC ILLUSTRATIONS

The Globe Agency
SOUTHAMPTON ROAD, W.

Choice New Furnishings

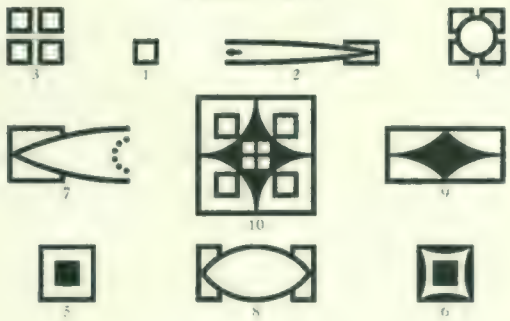
LATEST DESIGNS & IMPORTATIONS

Spring Catalogue 1915

DENTON & CO.
London : : : Paris : : : Berlin

COMBINATION BORDER

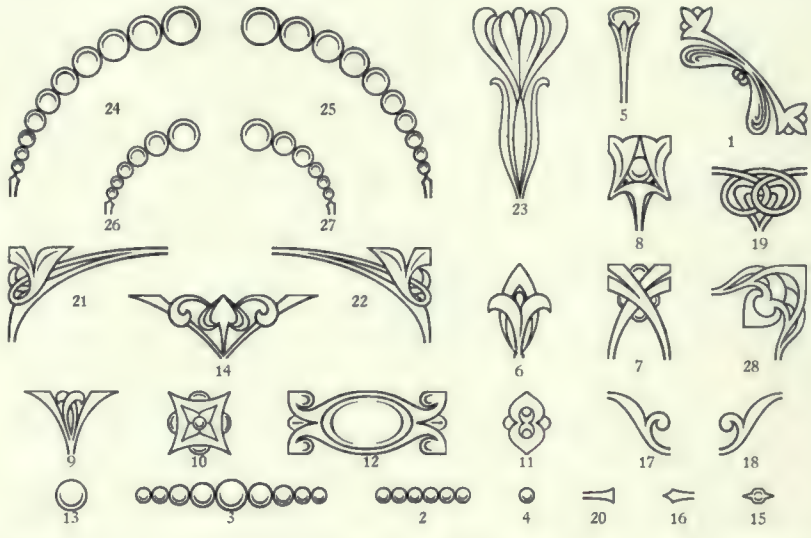
No. 51



Cast on point bodies and on 12, 24, 48 and 60-point set.

SUPPLIED IN FOUNTS OF 10 and 15 lbs.

COMBINATION BORDER No. 55



Many pleasing designs can be obtained from this Border with or without the aid of Rule.

SUPPLIED IN FOUNTS OF 10 and 15 lbs.

MERTON PUBLISHING CO.

RICHMOND

By NORMAN WALKER : WITH TOURIST MAPS

CHESTER

SEPTEMBER
23rd : 1915

HISTORIC PAGEANT

DESCRIPTIVE
OF CITY LIFE
DURING THE
CIVIL WARS

All classes of Painting and Renovating estimated for and executed with dispatch

Contracts for Gas Fitting & Plumbing

RICHARD BANCROFT

HOUSE & CHURCH DECORATOR : ORNAMENTAL DESIGNER
ARTISTIC SIGNWRITER : CERTIFIED PLUMBER & GLAZIER

BURNHAM AVENUE, MARSDEN

Telegrams: "RICROFT, MARSDEN" Telephone No. 5452 (Central)

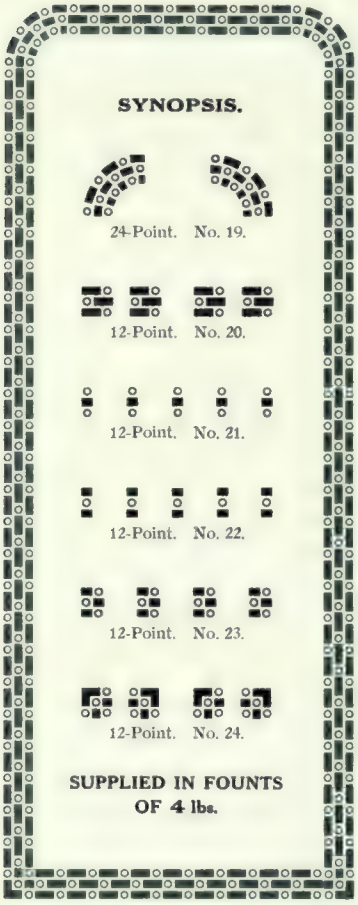
Every design & description of Bathroom and Sanitary Appliances kept in Stock

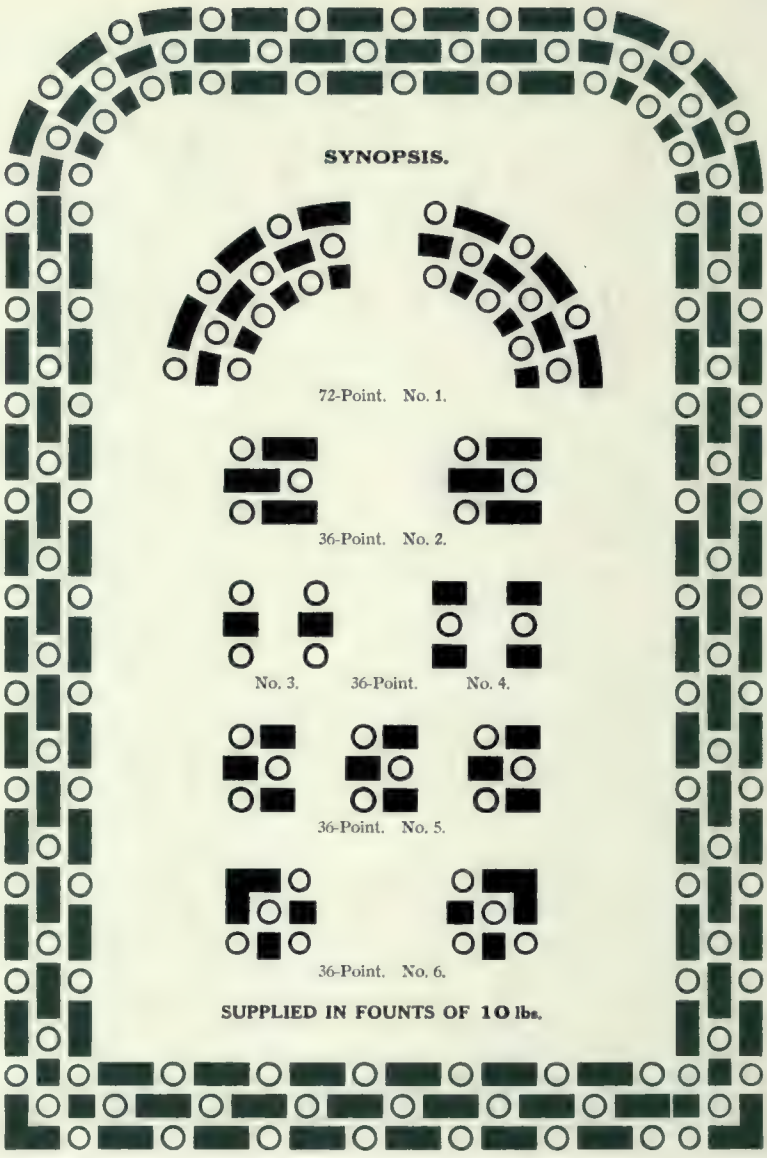
New Designs submitted for Decorating

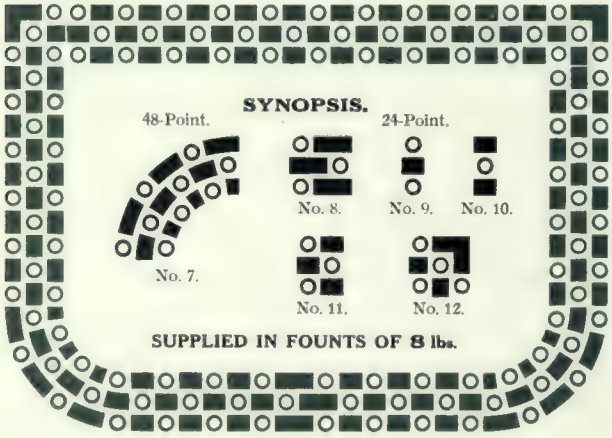
M. W. CASLON & CO. LTD. 82 & 83 CHISWELL ST., LONDON, E. C.

COMBINATION BORDER

SERIES No. 56

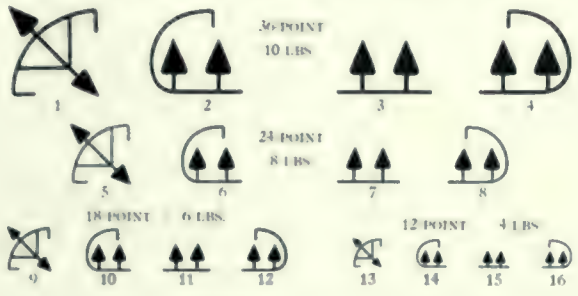








COMBINATION BORDER No. 57



SUPPLIED IN FOUNTS OF
4, 6, 8 and 10 lbs.

Series No. 33.

MASONIC BORDER.

24-point body.

FOR ONE COLOUR.



8 1 2 6 5 4 7 10 3 9

FOR TWO COLOURS.



8a 1a 2a 6a 5a 4a 7a 10a 3a 9a



8b 1b 2b 6b 5b 4b 7b 10b 3b 9b

Founts of 9 and 18 lbs. for one colour, and 18 and 24 lbs. for two colours.

COMBINATION BORDER

Series No. 18.



1 2 3 4 5 6 7

Founts of 10 and 15 lbs.

Combination Border

No. 59

SUPPLIED IN FOUNTS OF 10 lbs.



No. 1 No. 2 No. 3 No. 4

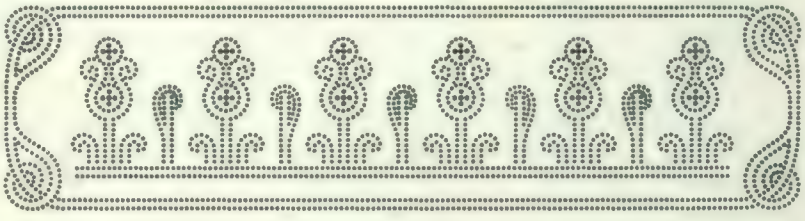
CAST ON 24-POINT BODY

Many pleasing and Effective Designs can be obtained from this Border with or without the aid of Brass Rule

SPECIMEN PAGES OF

Combination Border

No. 60



THIS VERY EFFECTIVE BORDER IS PRODUCED ON POINT BODY AND POINT SET

A BORDER SIMPLE TO USE WHEN ECONOMY OF TIME IS ESSENTIAL IN DESIGN

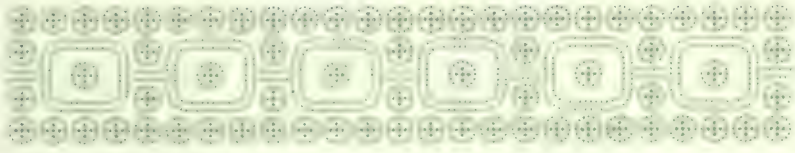




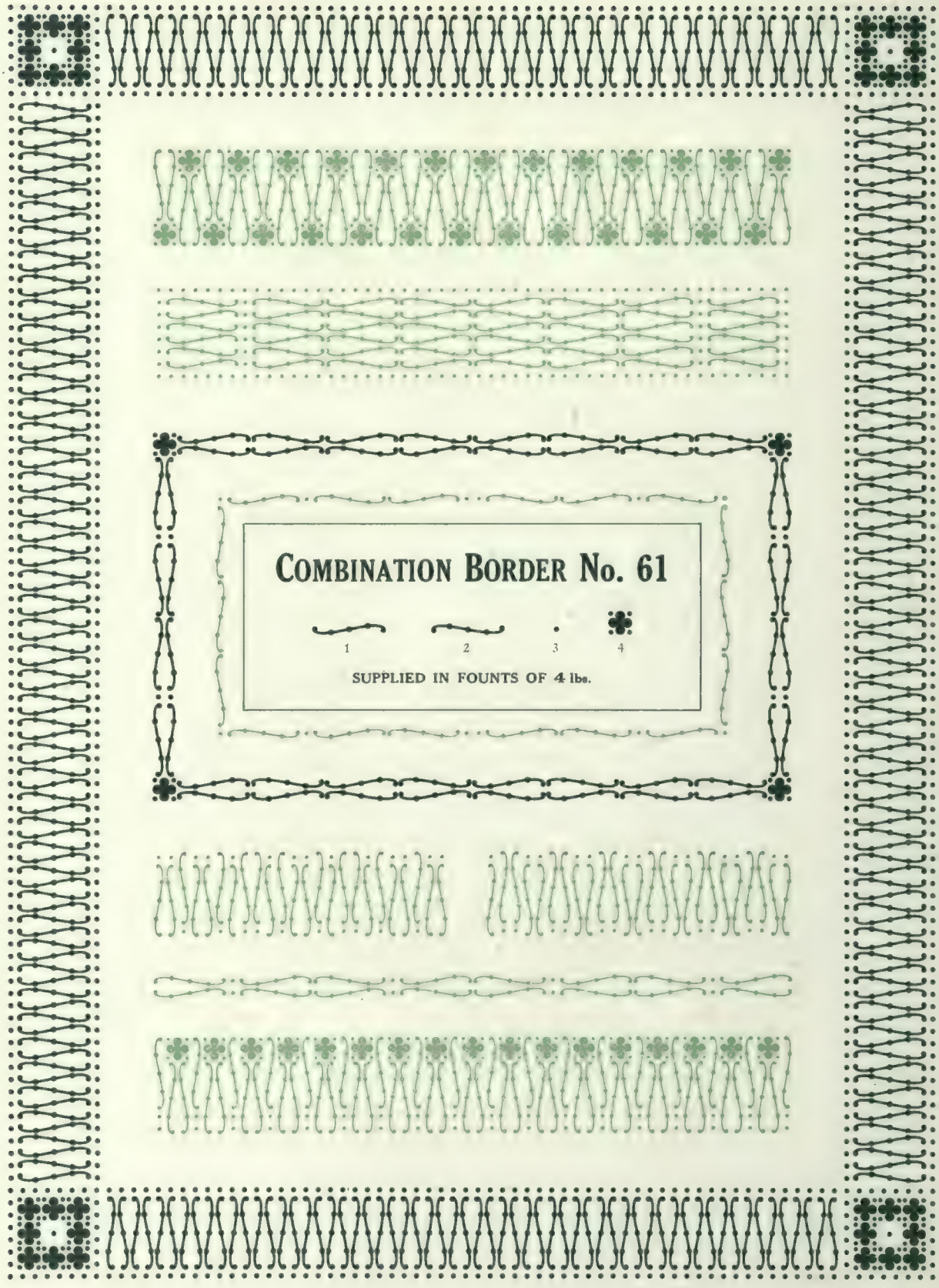
COMBINATION BORDER No. 60



SUPPLIED IN FOUNTS OF 8 lbs.






COMBINATION BORDER No. 61
1
2
3
4
SUPPLIED IN FOUNTS OF 4 lbs.

Nautical Border

SYNOPSIS



1



2



3



4

Supplied in Founts of 4 lbs.

THIS SIMPLE AND EFFECTIVE BORDER IS ESPECIALLY SUITABLE FOR SHIPPING ADVERTISEMENTS, &c.



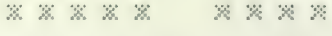
For complete list of Nautical Electros see pages 652/653

12-pt. BORDER
No. 101



EFFECTIVE DESIGNS OBTAINED

6-pt. BORDER
No. 63



CAST ON EVEN POINT SET

6-pt. BORDER No. 64

ADAPTED TO MODERN DISPLAY

6-pt. BORDER No. 66



SERVICEABLE AS GROUNDWORK

6-pt. BORDER No. 65

USEFUL ADVERTISEMENT SERIES

Shamrock Border

48-point - No. 27



36-point - No. 16



24-point - No. 59



18-point - No. 61



12-point - No. 99



8-point - No. 78



NEAT DESIGN

Cast by
THE CASLON
TYPE
FOUNDRY
82 and 83
Chiswell Street
London
E.C.

BOLD EFFECT

SIMPLE IN USE

Supplied in
an assortment of
6 lbs. for 14/-
or
may be ordered
separately.

All pieces cast to
em bodies.

PRIMROSE BORDERS

AND CORNERS.

Series No. 31.

SYNOPSIS.

10 Pt., No. 1—3 lbs.



10 Pt., No. 2—3 lbs.



12 Pt., No. 1—3 lbs.



12 Pt., No. 2—3 lbs.



12 Pt., No. 3—3 lbs.



12 Pt., No. 4—3 lbs.



24 Pt., No. 1—5 lbs.



24 Pt., No. 2—5 lbs.



24 Pt., No. 3—10 lbs.

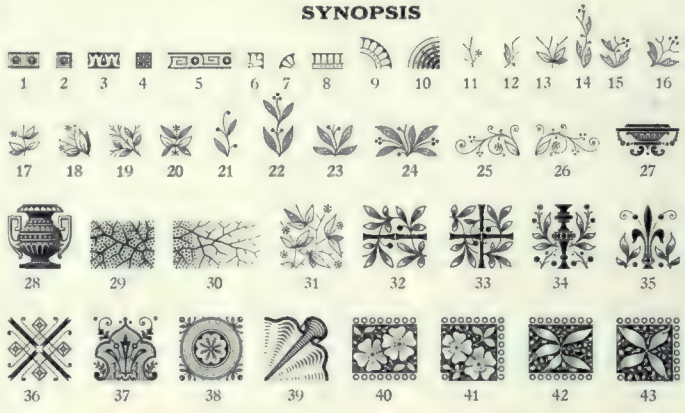


PRIMROSE LEAGUE EMBLEMS ALSO SUPPLIED.

72 Pt. Corner 4/- per set.

Combination Border No. 19

SYNOPSIS



COMPLETE ASSORTMENTS OF
15 OR 20 LBS., OR SEPARATELY
ACCORDING TO BODY


Combination
Border
No. 19.


CAST ON POINT
BODIES.

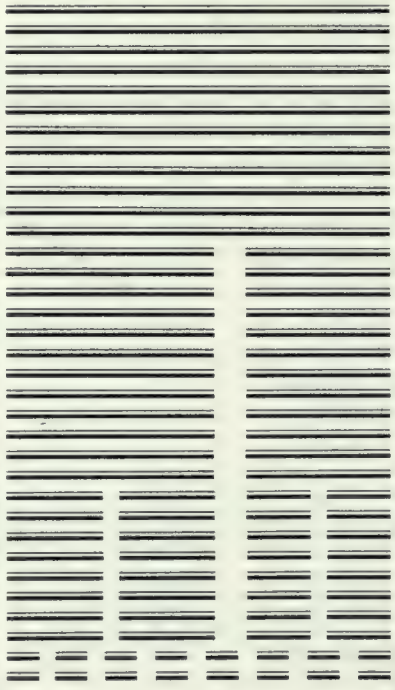
Combination Border No. 37.

SYNOPSIS.



Set of Brass Rule

to work with this Border, accurately cut on 6-pt. body, as shown hereunder.



Cast on Even Point Bodies

Supplied in Founts of 6 lbs.

Redmond Brothers & Newbold

IMPORTERS OF

Finest Dutch Bulbs

They are carefully chosen by our Representative during the flowering season from the best Growers in Holland, and are guaranteed to give our Customers complete satisfaction.

MARLBOROUGH
FOOTBALL AND
CRICKET CLUBS

Cinderella Dance

Radnor Hotel,
September 2nd.

CARD OF MEMBERSHIP.

Catalogue of Modern

Artistic Productions

Manufactured from our own designs
by skilled workmen.

H. W. CASLON & CO. LTD.

85 & 86 CHISWELL ST., LONDON, E. C.

Combination Border

No. 26.

SYNOPSIS.



1 2 3 4

Supplied in Founts of 8 and 12 lbs.

PLEASING
SIMPLE
EFFECTIVE.

48-point, No. 28.

36-point, No. 17.

8-point, No. 79.

12-point, No. 100.

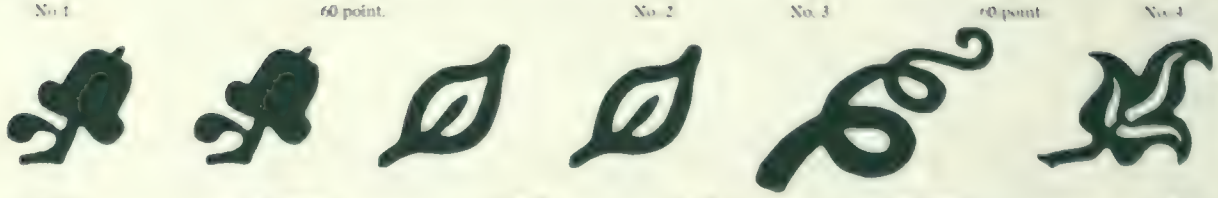
18-point, No. 62.

24-point, No. 60.

FLEUR-DE-LIS
BORDERS

MORLAND ORNAMENTS.

No. 1. 60 point. No. 2 No. 3 60 point No. 4



No. 1 48 point No. 2 No. 3 48 point No. 4



No. 1. 72 point No. 2



No. 1 36 point. No. 2. No. 3. 30 point No. 4



No. 1. 30 point. No. 2 No. 3. 24 point No. 4



No. 1. 24 point. No. 2. No. 3. 18 point No. 4.



No. 1. 18-point. No. 2. No. 3. 14-point. No. 4



No. 3. 72-point. No. 3. 36-point. No. 4. 72 point



No. 4 36-point.

No. 1. 14 point No. 2 No. 3. 12 point No. 4



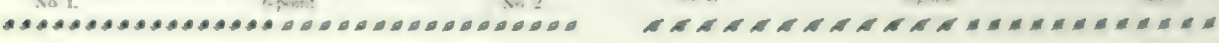
No. 1 12 point No. 2 No. 3 10 point No. 4



No. 1. 10 point No. 2 No. 3 8 point No. 4



No. 1. 8 point No. 2 No. 3 6 point No. 4



No. 1. 6 point No. 2 No. 3. 4 point No. 4



COMBINATION ORNAMENTS No. 20.

SYNOPSIS.



Or the complete Series,

Set No. 1. [illegible] 60/-

Set No. 2. [illegible] 40/-

AURIOL ORNAMENTS

SERIES No. 52.



Complete Assortment, 8 lbs. The pieces against which prices are placed can be ordered separately, or Nos. 13 to 22 at the usual rates according to body.

Kensington School of Fine Art

Seventh Annual Banquet

Cavour
Restaurant
S.W.

Friday
4th March
1915

MENU

SOUP

Clear Ox Tail — Mock Turtle

FISH

Boiled Cod and Oyster Sauce
Fried Whitebait — Fried Smelts

JOINTS

Roast Sirloin of Beef
Saddle of Mutton — Veal and Ham

POULTRY

Roast Duck — Boiled Fowl

SWEETS

Manchester Pudding
Ice Pudding — Cream Meringues

A New Term commences on Monday, 23rd April, at the Central Schools.

Particulars will be gladly supplied by the Secretary or the Dinner Stewards.

H. W. CARLON & CO. LTD. 89 & 93 CHISWELL ST., LONDON, E. C.

CARD ORNAMENTS

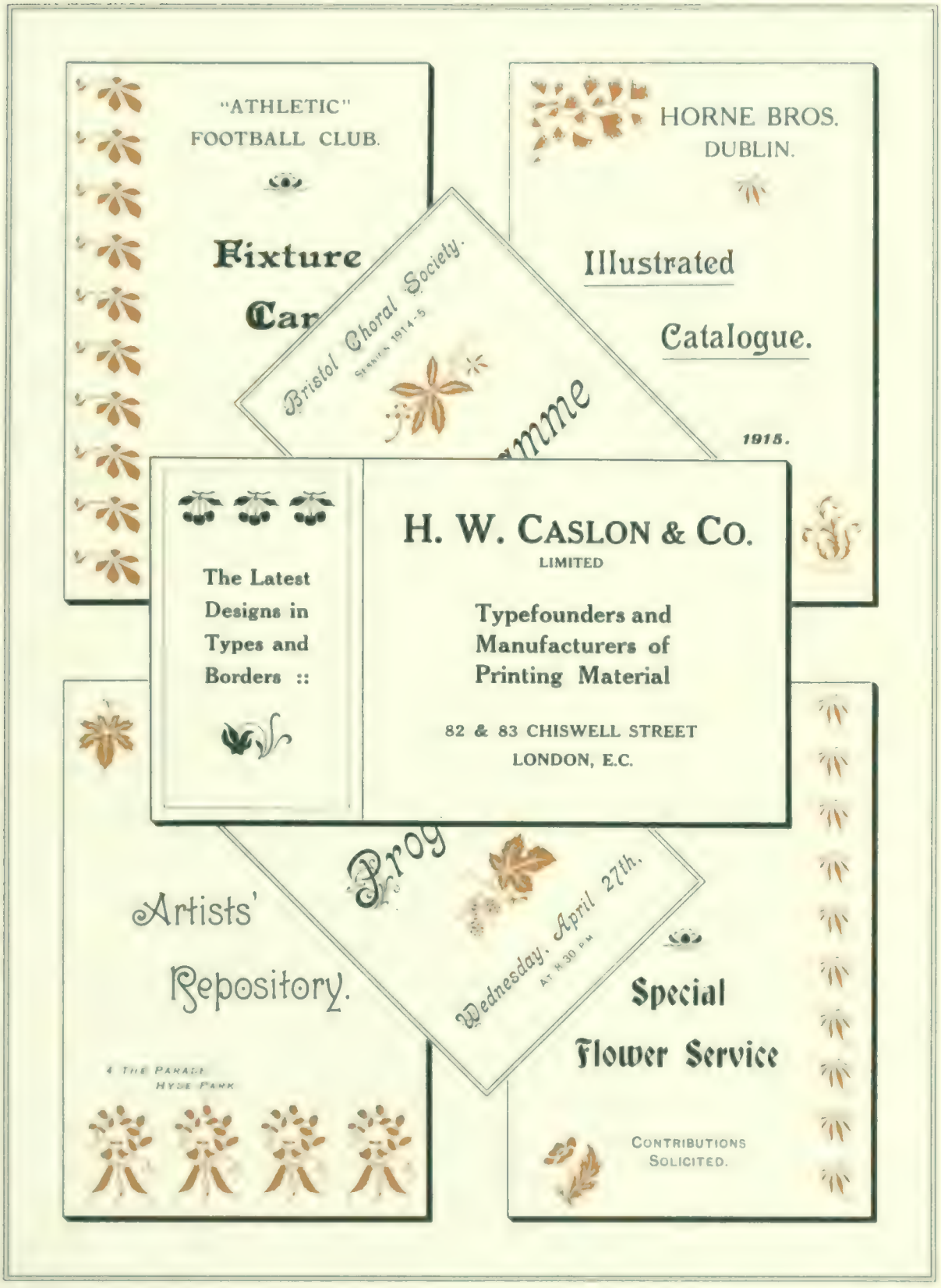
SERIES No. 27.

Cast on Point Bodies and Point Set. Can be effectively used for embellishing all kinds of Circulars, Cards, Programmes, etc.

Supplied in Complete Assortments, containing two of each 28/-; or in quantities of not less than 8 ozs. of any one design at 4/6 lb.

SYNOPSIS.




"ATHLETIC"
FOOTBALL CLUB.
Fixture
Car
HORNE BROS.
DUBLIN.
Illustrated
Catalogue.
1915.
Bristol Choral Society.
SEASON 1914-5
mme
The Latest
Designs in
Types and
Borders ::
H. W. CASLON & CO.
LIMITED
Typefounders and
Manufacturers of
Printing Material
82 & 83 CHISWELL STREET
LONDON, E.C.
Prog
Wednesday, April 27th.
AT 8.30 P.M.
Artists'
Repository.
4 THE PARADE
HYDE PARK
Special
Flower Service
CONTRIBUTIONS
SOLICITED.

COMBINATION ORNAMENTS.

SERIES No. 11.

MEMORANDUM

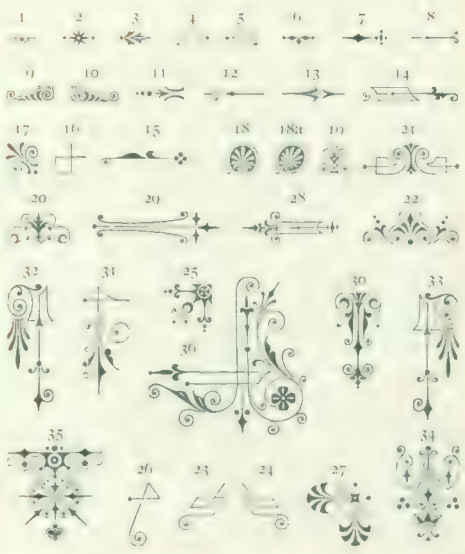
HOTEL MENTONE

HOTEL

Dance

CECIL

SYNOPSIS.



Ball

MENU

Bill of Fare.

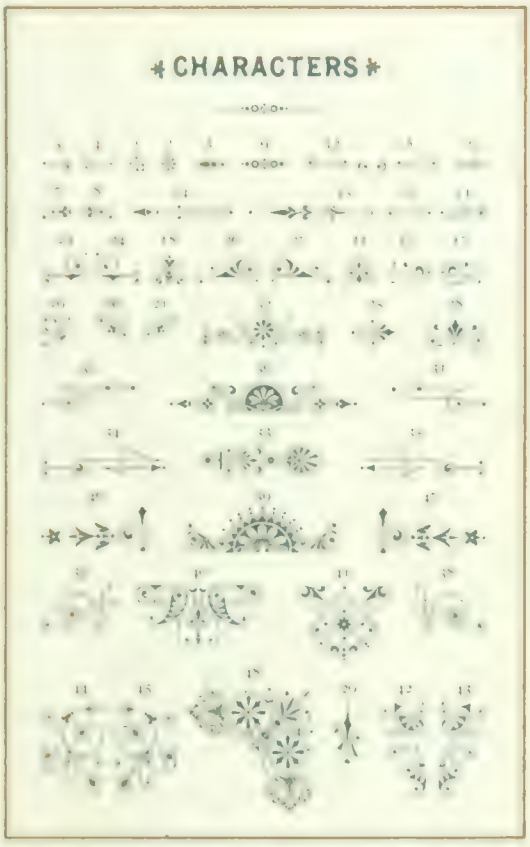
Supplied in Founts of 6, 8 and 12 lbs.

This Series of Ornaments may be used in combination with Series No. 12.

COMBINATION ORNAMENTS

SERIES No. 12.











Supplied in Founts of 6, 8 and 12 lbs.

This Series of Ornaments may be used in combination with Series No. 11

SERIES No. 25. POINT BODIES.

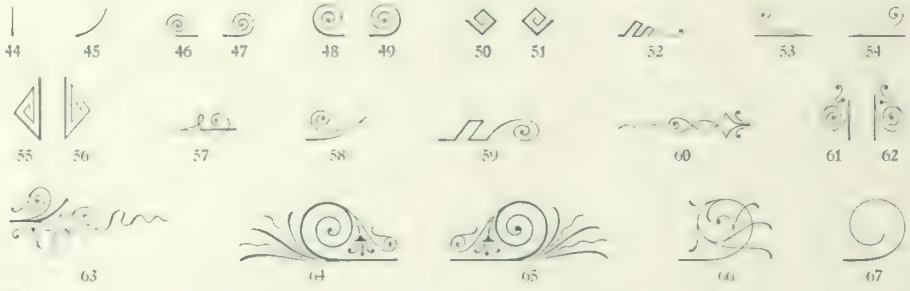
RULE ORNAMENTS

Any Assortment made up to Order.

SECTION I.



SECTION II.



SECTION III.

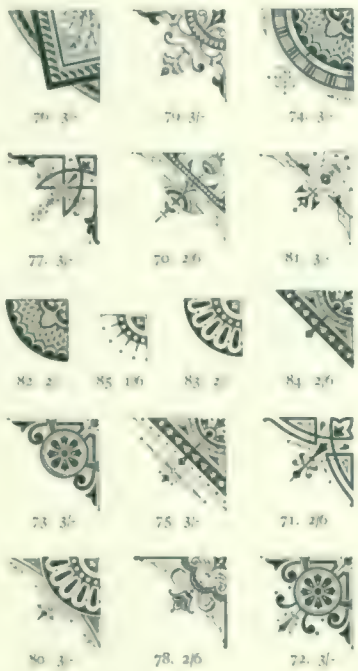


Supplied in Founts of 6 lbs.

COMBINATION CORNERS.

Series No. 1.

With Prices per Set of Four.



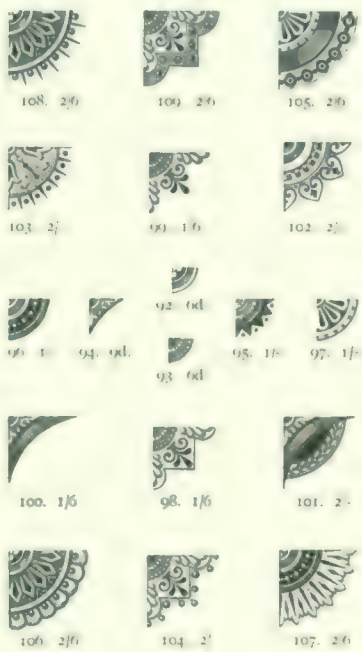
Or the Complete Series,

31/-

Comprising Four of each design.

Series No. 2.

With Prices per Set of Four.

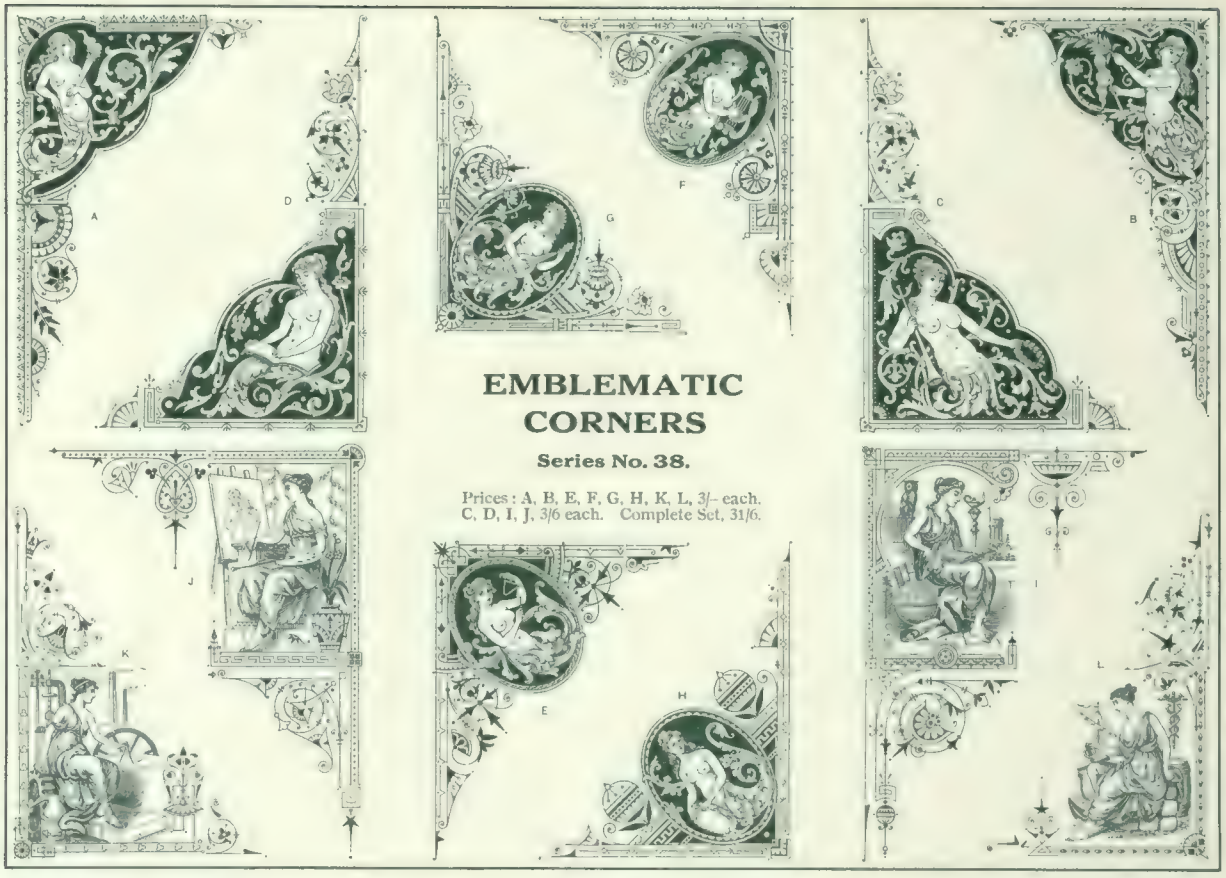


Or the Complete Series,

24/-

Comprising Four of each design

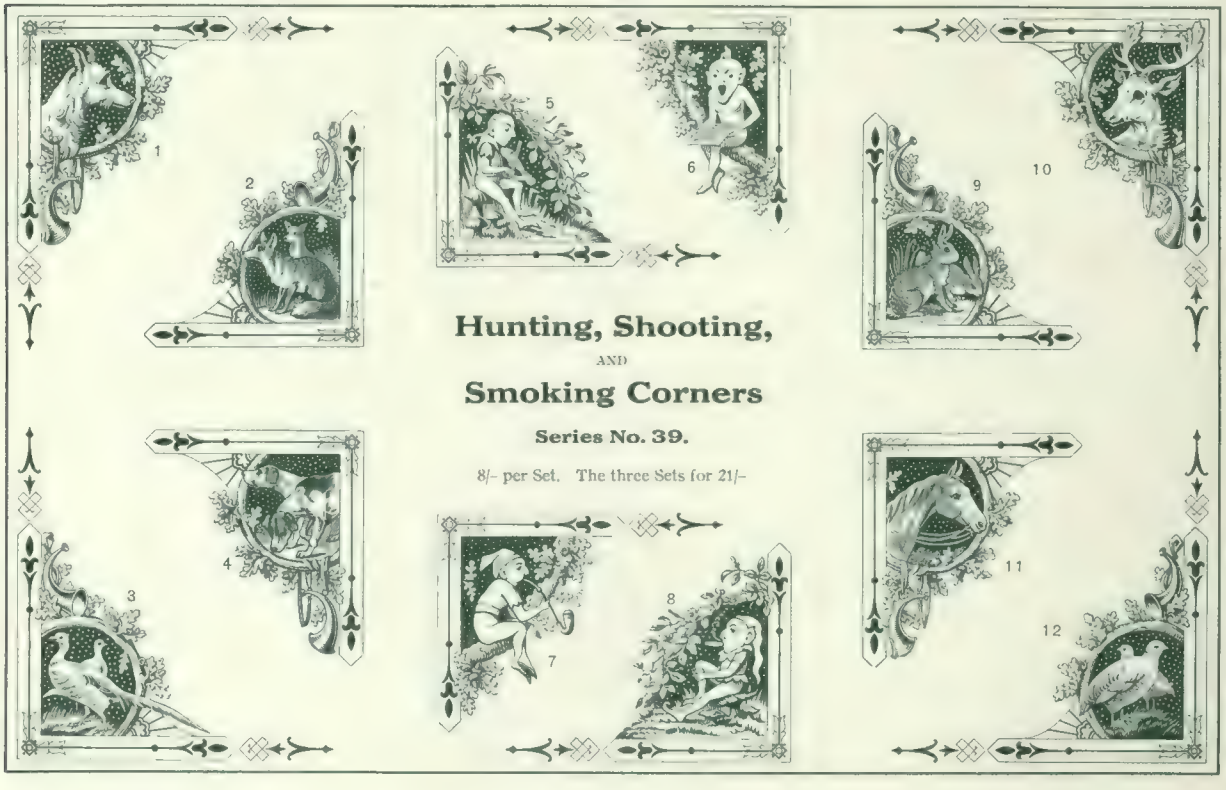
H. W. CASLON & Co., Ltd., LONDON.



EMBLEMATIC CORNERS

Series No. 38.

Prices: A, B, E, F, G, H, K, L, 3/- each.
C, D, I, J, 3/6 each. Complete Set, 31/6.



Hunting, Shooting,

AND

Smoking Corners

Series No. 39.

8/- per Set. The three Sets for 21/-

CONSISTING OF SIXTEEN ORIGINAL DESIGNS.

SUITABLE FOR CARDS, CIRCULARS, PROGRAMMES, &c., &c.

CLASSIC CARD CORNERS.

SERIES No. 40.

G, P 6; I, L, M, N, O, P, 2; I, J, 1 6; A, B, C, D, E, I, H, K, 6d. each;

Complete Assortment for

42/-

Comprising 44 Corners thus:

Four each A, B, E, F, H, K.

Two each of all the rest.

FIFTEEN DESIGNS.

ORIENTAL CARD CORNERS.

SERIES No. 44

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	6d.	1	1	1	1	1	1	1 6	1 6	1 6	1	1 6	3d.	1 6

Complete Assortment for

28/-

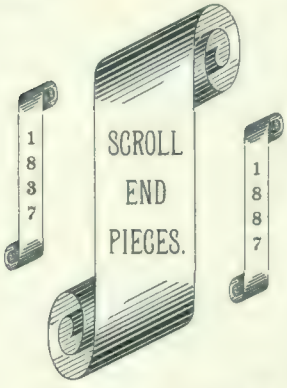
Comprising 28 Corners thus:

Four each Nos. 1, 2, 3, and 11.

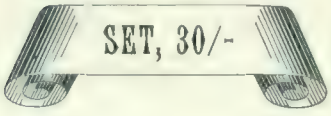
Two each of all the rest.

THE CASLON FOUNDRY, LONDON.



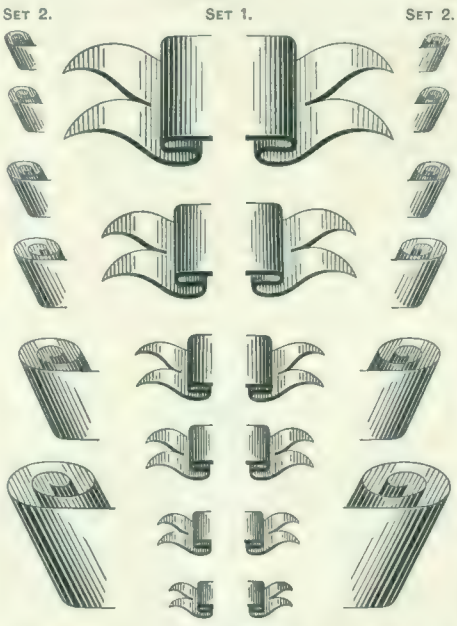






SCROLL END PIECES.

SERIES No. 34.



PRICES:

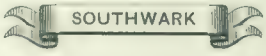
SET 1.—Comprising two pieces each—right and left ... 17/6
SET 2.—Comprising ditto ditto ... 15/6
Or the two sets together—complete 30/-

The thick lines of Set 1 are prepared for Six, Eight, and Twelve to Pica Brass Rule; or Eight to Pica thick-face Rule may be used instead of Twelve to Pica









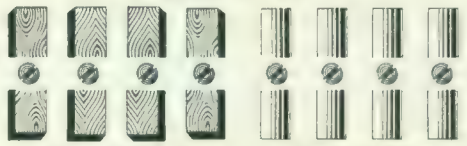






FRAME CORNERS.

SERIES No. 35.

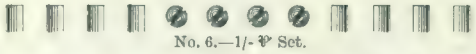


No. 2.—3/- ℔ Set.

No. 4.—2/- ℔ Set.



No. 1.—4/- ℔ Set.



No. 6.—1/- ℔ Set.



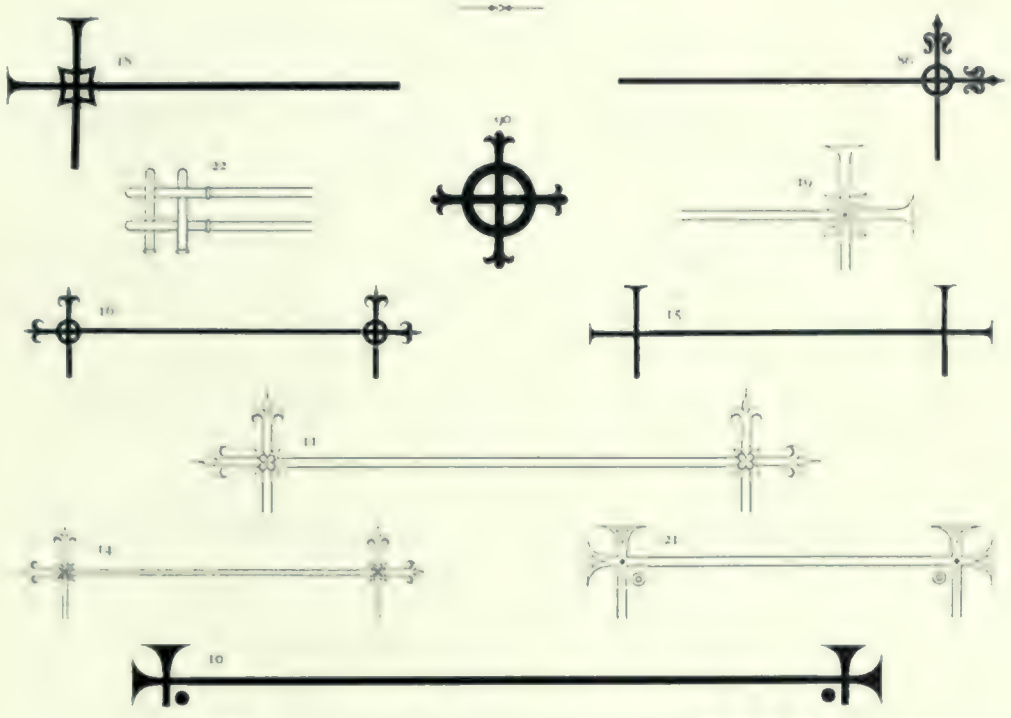
No. 3.—2/6 ℔ Set.

No. 5.—1/6 ℔ Set.

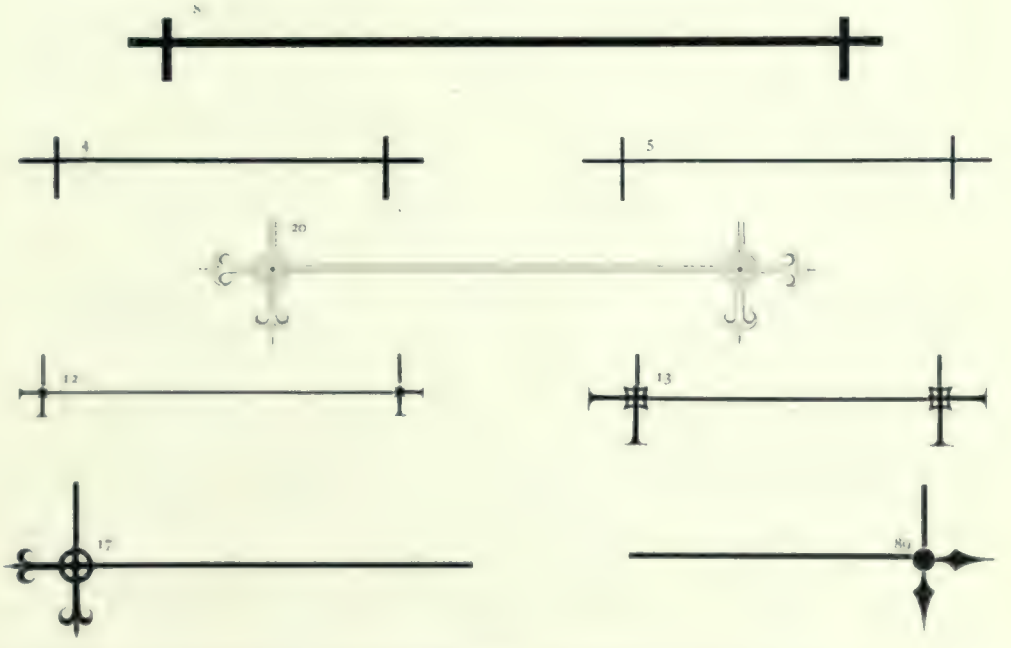
Or a Complete Set for 12/6.



OXFORD CORNERS.



No.	4.	5.	8.	10.	11.	12.	13.	14.	15.	16.	17.	18.	19.	20.	21.	22.	86.	89.	90.
PER SET.	1/6	1/6	1/6	1/6	2/6	1/-	1/6	1/6	1/6	1/6	2/-	2/-	2/-	2/-	1/6	2/-	2/6	3/-	3/-



Line Dashes.



No. 1876.



No. 1877.



No. 1878.



No. 1879.

Electrotype. Price 1s. 3d. each.



No. 1880.



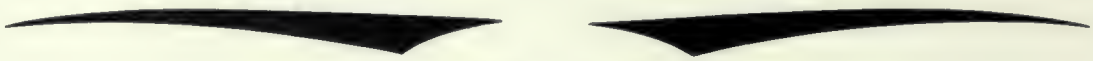
No. 1881.



No. 1882.



No. 1883.



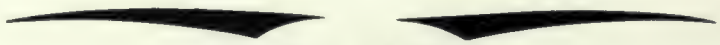
No. 418. 2/6 ℙ Pair.



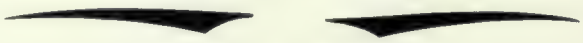
No. 419. 2/6 ℙ Pair.



No. 420. 2/- ℙ Pair.



No. 421. 2/- ℙ Pair.



No. 422. 1/6 ℙ Pair.



No. 423. 1/6 ℙ Pair.



No. 1884.



No. 1885.



No. 1886.



No. 1887.

Price Sixpence each.



No. 1888.



No. 1889.



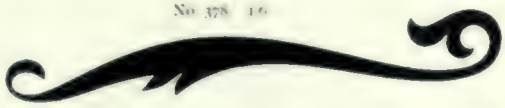
No. 1890.



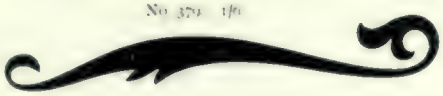
No. 1891.

Line Dashes

No. 378 1/6



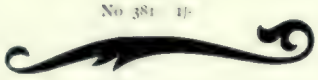
No. 379 1/6



No. 380 1/3



No. 381 1/-



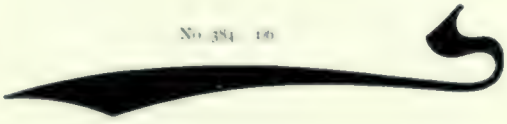
No. 382 1/



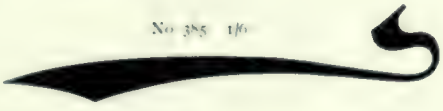
No. 383 9d.



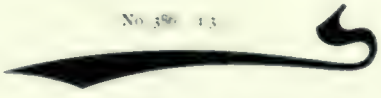
No. 384 1/6



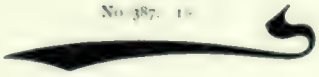
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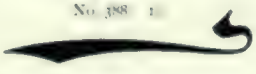
No. 386 1/3



No. 387 1/-



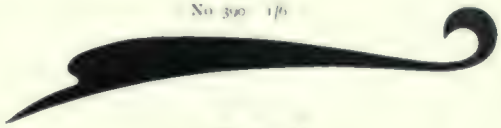
No. 388 1/



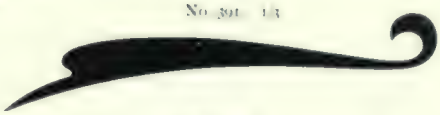
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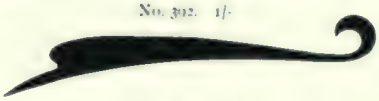
No. 390 1/6



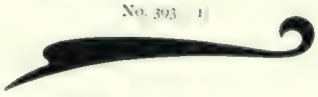
No. 391 1/3



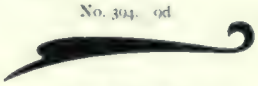
No. 392. 1/-



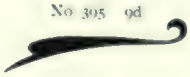
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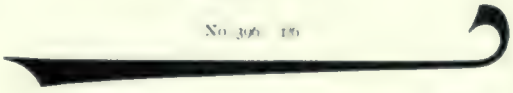
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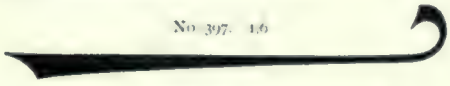
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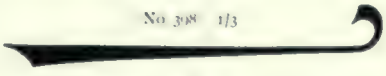
No. 396 1/6



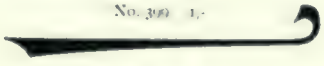
No. 397. 1/6



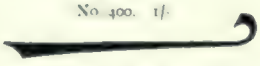
No. 398 1/3



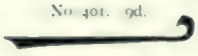
No. 399 1/-



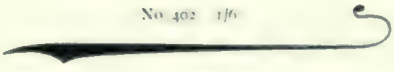
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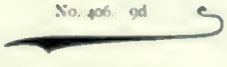
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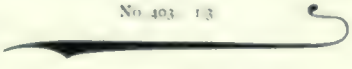
No. 402 1/6



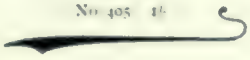
No. 406. 9d



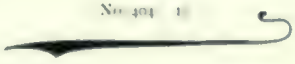
No. 403 1/3



No. 405 1/



No. 404 1/



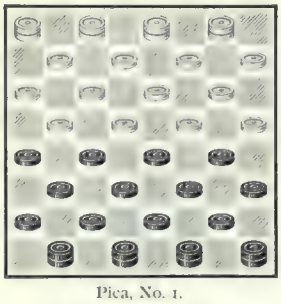


Two-line Long Primer.
11/6 per Set, including Rules.—128 pieces.

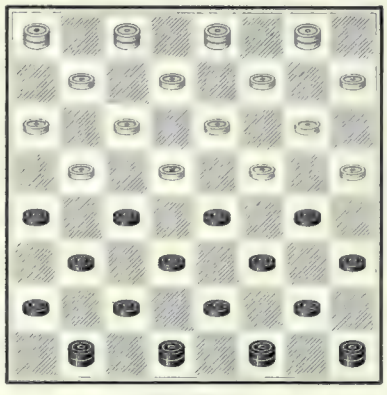
Chess and Draughts



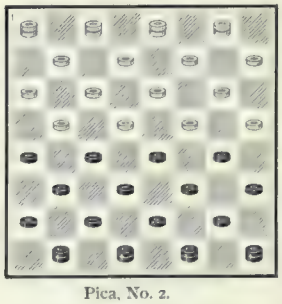
Great Primer.
10/6 per Set, including Rules.—128 pieces.



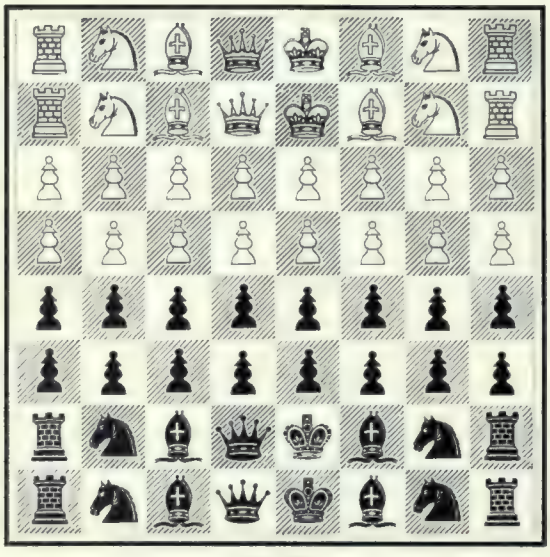
Pica, No. 1.
3/6 per Set, including Rules.



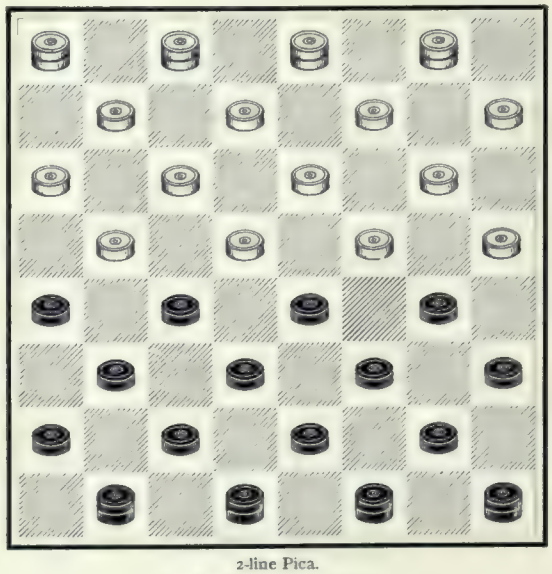
Great Primer.
5/- per Set, including Rules.



Pica, No. 2.
3/6 per Set, including Rules.



2-line Pica.
12/6 per Set, including Rules.—128 pieces.



2-line Pica.
6/6 per Set, including Rules.



Barabandy Ornaments

A SERIES OF ART ELECTROS
SUITABLE FOR THE
JOB PRINTER



Manufactured by

H. W. Caslon & Co. Ltd.

Chiswell Street, London, E.C.





No. 1063 A 3 sizes.

PRICE LIST OF BARABANDY ORNAMENTS.

ORNAMENTS "A."

1000	6/6	1017	3/-	1034	4/-	1053	3/6	1070	5/-
1001	3/6	1018	3/6	1035	6/6	1054	3/6	1071	6/6
1002	4/6	1019	3/-	1036	8/6	1055	3/6	1072	3/-
1003	3/-	1020	3/-	1039	6/-	1056	7/-	1073	3/6
1004	7/6	1021	4/-	1040	5/-	1057	3/6	1074	5/-
1005	5/-	1022	5/-	1041	5/-	1058	4/-	1075	4/6
1006	5/-	1023	5/-	1042	6/-	1059	6/-	1076	5/6
1007	2/-	1024	5/-	1043	4/-	1060	8/6	1077	5/-
1008	3/-	1025	4/6	1044	8/6	1061	8/6	1078	3/-
1009	8/6	1026	8/6	1045	5/-	1062	6/6	1079	6/6
1010	5/-	1027	5/-	1046	3/6	1063	5/6	1080	2/-
1011	3/-	1028	5/-	1047	3/6	1064	8/6	1081	3/-
1012	3/-	1029	4/-	1048	6/6	1065	8/6	1082	3/-
1013	4/-	1030	8/6	1049	6/6	1066	3/-	1083	3/-
1014	3/6	1031	5/-	1050	6/6	1067	5/-	1084	4/-
1015	5/-	1032	5/-	1051	6/6	1068	5/6	1085	3/-
1016	2/6	1033	6/6	1052	4/6	1069	7/6		

ORNAMENTS "B."

1004	5/6	1020	2/-	1035	4/-	1052	4/-	1067	4/6
1005	4/-	1021	2/-	1036	5/6	1053	3/-	1068	5/-
1006	3/-	1022	3/-	1039	4/-	1054	3/-	1069	5/-
1007	1/6	1023	3/-	1040	4/-	1055	3/-	1070	4/-
1008	2/-	1024	3/6	1041	4/-	1056	6/-	1071	4/6
1009	6/-	1025	2/6	1042	5/-	1057	3/-	1072	2/-
1010	3/-	1026	6/-	1043	3/-	1058	3/-	1073	3/-
1011	2/-	1027	3/-	1044	5/-	1059	4/-	1074	3/-
1012	2/-	1028	3/-	1045	3/6	1060	5/-	1075	3/-
1013	2/6	1029	3/-	1046	3/-	1061	7/-	1076	3/6
1014	2/6	1030	5/6	1047	3/-	1062	5/-	1077	3/6
1015	3/-	1031	3/6	1048	5/-	1063	4/6	1078	3/-
1016	2/-	1032	3/-	1049	5/-	1064	7/6	1079	4/6
1017	1/6	1033	4/6	1050	5/-	1065	5/6	1080	1/6
1018	2/-	1034	2/6	1051	5/-	1066	3/-	1084	3/-
1019	2/-							1085	2/-

ORNAMENTS "C."

1004	4/-	1016	1/6	1029	1/6	1049	4/-	1065	4/-
1005	3/-	1018	1/-	1030	4/6	1050	4/-	1067	3/6
1006	2/-	1019	1/-	1031	1/6	1051	4/-	1068	3/-
1007	1/-	1022	2/6	1032	1/6	1056	4/-	1069	4/-
1008	1/6	1023	2/6	1033	2/6	1057	2/-	1070	3/-
1009	4/6	1024	3/-	1037	4/-	1060	4/-	1071	3/6
1010	2/-	1025	2/6	1038	4/-	1061	5/-	1072	1/6
1012	1/6	1026	2/6	1042	4/6	1062	3/6	1074	2/6
1013	2/-	1027	2/6	1046	2/-	1063	3/-	1075	2/6
1014	1/6	1028	2/6	1047	2/-	1064	5/6	1076	3/-
1015	2/-			1048	4/-			1079	3/6

ORNAMENTS "D."

1037	2/6	1048	3/-	1050	3/-	1069	3/-
1038	2/6	1049	3/-	1051	3/-		

ORNAMENTS "E."

1037	4/-	1038	4/-

ORNAMENTS "F."

1037	2/6	1038	2/6

Subject to usual terms and discount.



No. 1051 A—4 sizes.



No. 1063 A—3 sizes



No. 1050 A—4 sizes.



No 1011 A 2 sizes



No 1048 A 4 sizes



No 1063 B 3 sizes



No 1049 A 4 sizes



No. 1068 A 3 sizes.



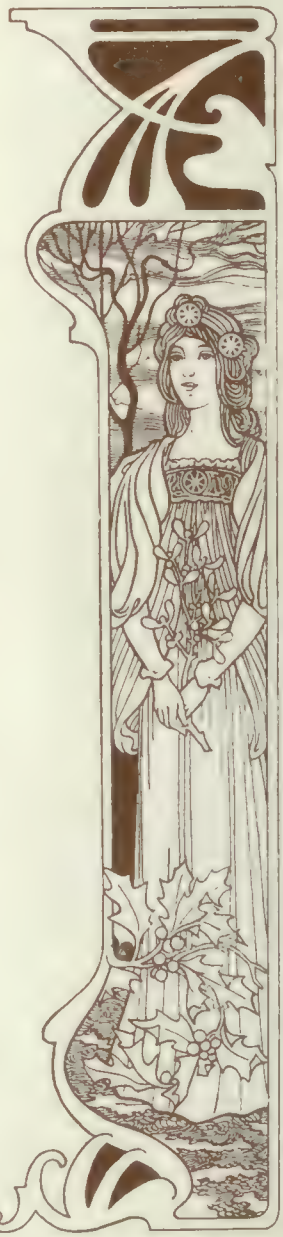
No 1051 B 4 sizes



No. 1049 B 4 sizes



No 1048 B 4 sizes



No 1050 B 4 sizes



No. 1050 D 4 sizes



No. 1051 D 4 sizes



No. 1001 A



No. 1072 C 3 sizes



No. 1049 D 4 sizes



No. 1048 D 4 sizes



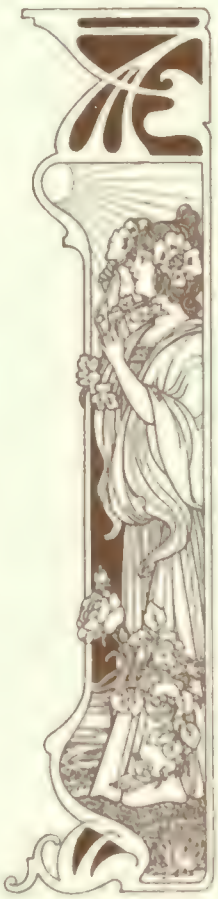
No. 1051 C 4 sizes



No. 1051 C 4 sizes



No. 1065 C 3 sizes



No. 1049 C 4 sizes



No. 1048 C 4 sizes



No. 1071 **C** 3 sizes



No. 1064 **A**—3 sizes



No. 1056 **A** 3 sizes



No. 1064 C 3 sizes



No. 1056 C 3 sizes



No. 1065 B 3 sizes



No. 1056 B 3 sizes



No. 1071 B 3 sizes



No. 1060 A 3 sizes



No. 1071 A- 3 sizes



No. 1065 A 3 sizes



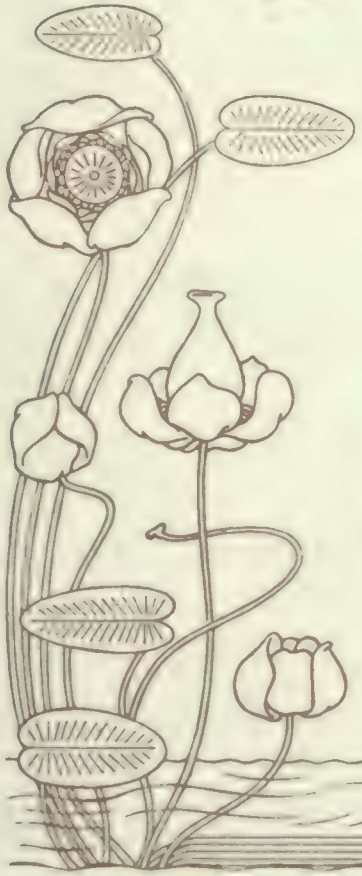
No. 1060 B 3 sizes



No. 1060 C 3 sizes



No. 1065 C 3 sizes

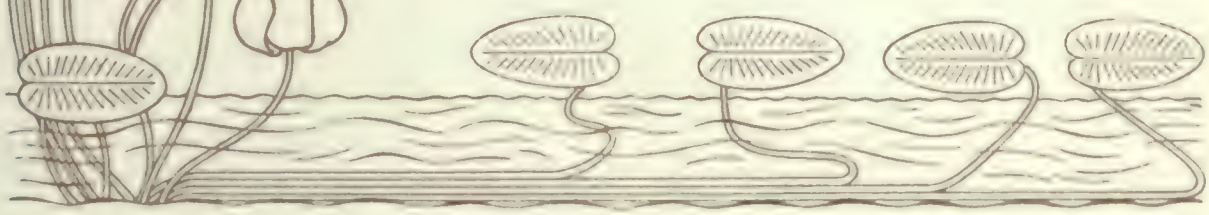




No. 1084 B. 2 sizes. Pierced for Type



No. 1084 A 2 sizes Pierced for Type



No. 1000 A



No. 1064 B—3 sizes



No. 1064 C 3 sizes



No. 1029 B—3 sizes



No. 1015 C—3 sizes.



No. 1015 B 3 sizes



No. 1015 A—3 sizes



No. 1062 A 3 sizes

No. 1007 A 3 sizes



No. 1007 B 3 sizes



No. 1007 C 3 sizes



No. 1062 B 3 sizes



No. 1005 B 3 sizes



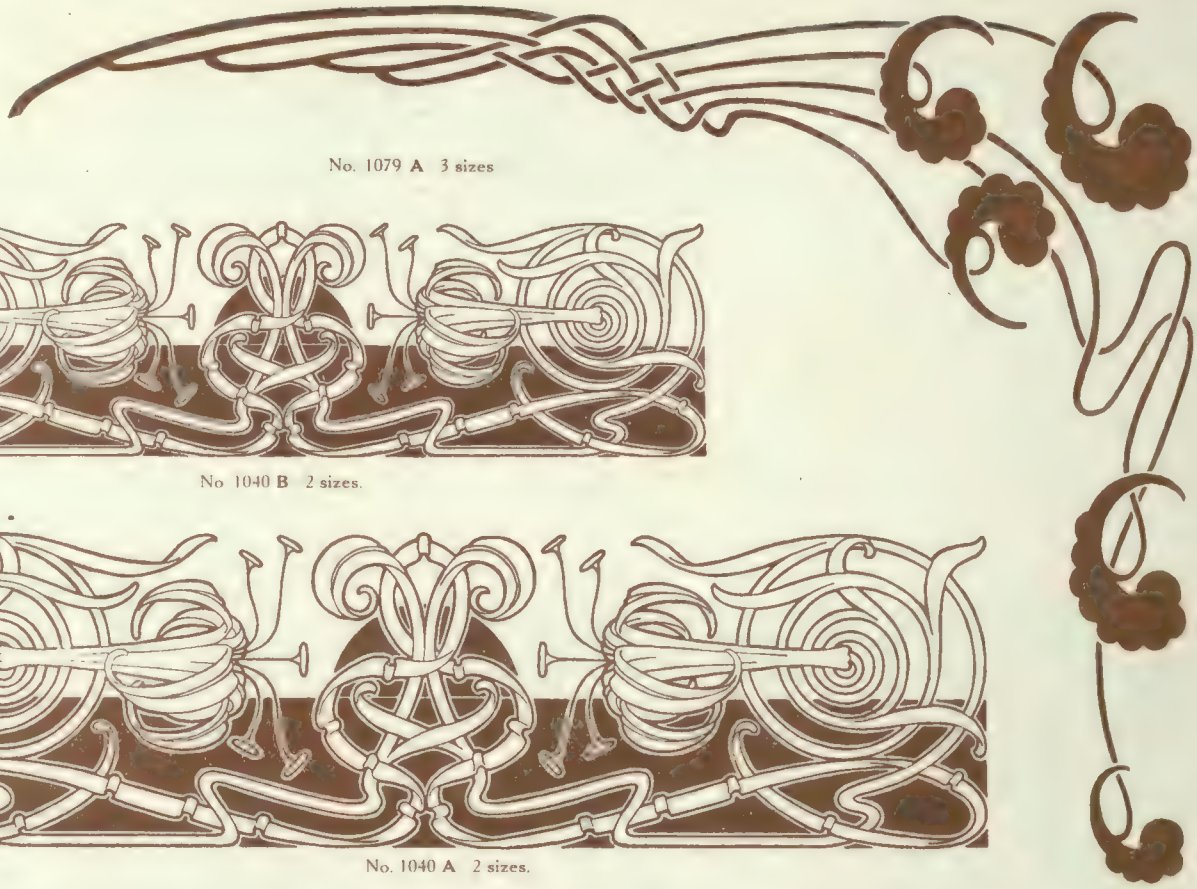
No. 1062 C 3 sizes



No. 1005 A 3 sizes



No. 1005 C 3 sizes



No. 1079 **A** 3 sizes

No. 1040 **B** 2 sizes.

No. 1040 **A** 2 sizes.



No. 1027 **A** 3 sizes.



No. 1027 **B** 3 sizes



No. 1027 **C** 3 sizes.



No. 1079 **C** 3 sizes.



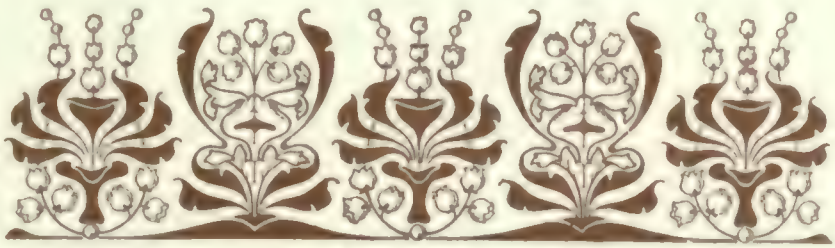
No. 1079 **B** 3 sizes.



No. 1038 C 2 sizes



No. 1038 E 2 sizes



No. 1041 B 2 sizes



No. 1041 A 2 sizes



No. 1010 A 3 sizes



No. 1010 B 3 sizes



No. 1038 D—2 sizes



No. 1010 C—3 sizes



No. 1038 F—2 sizes



No. 1028 **B** 3 sizes.



No. 1031 **C**—3 sizes.



No. 1031 **A**—3 sizes.



No. 1031 **B** -3 sizes.



No. 1028 **A**—3 sizes.



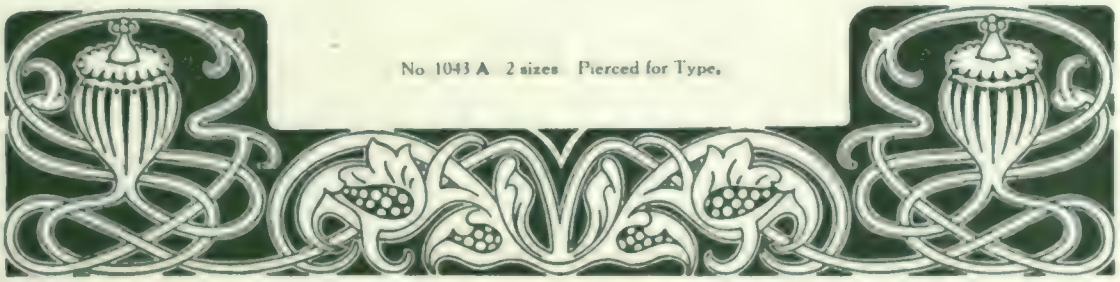
No. 1028 **C** 3 sizes.



No. 1081 A



No. 1082 A



No. 1043 A 2 sizes Pierced for Type.



No. 1043 B 2 sizes. Pierced for Type.



No. 1025 A 3 sizes



No. 1025 B 3 sizes



No. 1016 A 3 sizes



No. 1025 C 3 sizes



No. 1016 C 3 sizes



No. 1003 A



No. 1016 B 3 sizes



No. 1044 A 2 sizes. Pierced for Type

No. 1044 B 2 sizes.
Pierced for Type.



No. 1032 C –3 sizes.



No. 1032 B- 3 sizes.



No 1032 A 3 sizes.



No. 1006 A 3 sizes



No. 1006 B 3 sizes



No. 1023 C 3 sizes



No. 1006 C 3 sizes



No. 1023 B 3 sizes

No. 1023 A 3 sizes



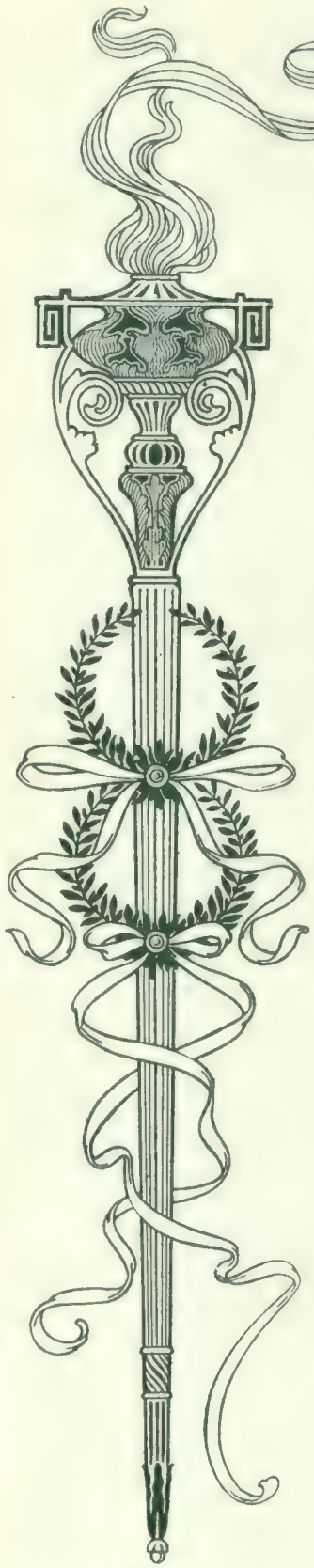
No. 1083 B 3 sizes



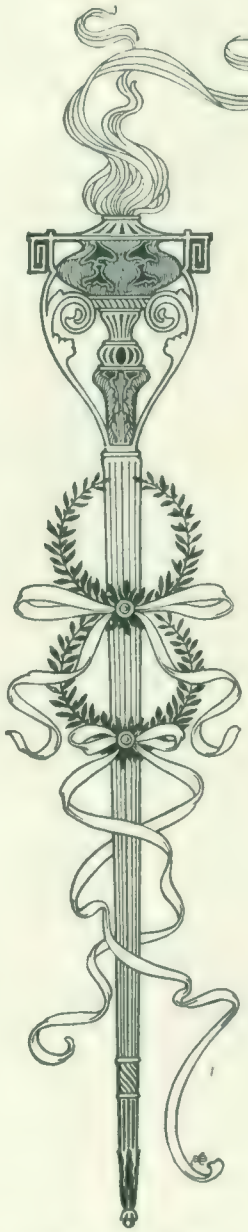
No. 1083 A



No. 1026 A 3 sizes



No. 1004 **A**—3 sizes



No. 1004 **B** 3 sizes



No. 1004 **C**—3 sizes



No. 1080 **A** 2 sizes



No. 1080 **B** 2 sizes



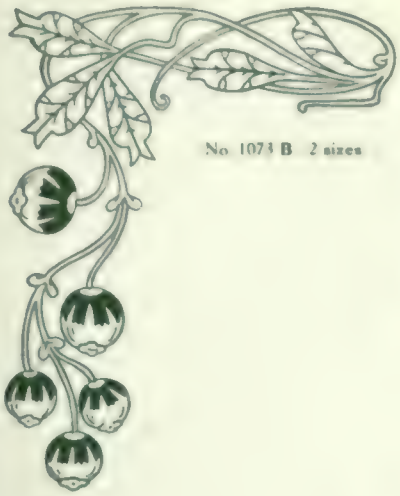
No. 1012 **B**—3 sizes



No. 1012 **C**—3 sizes



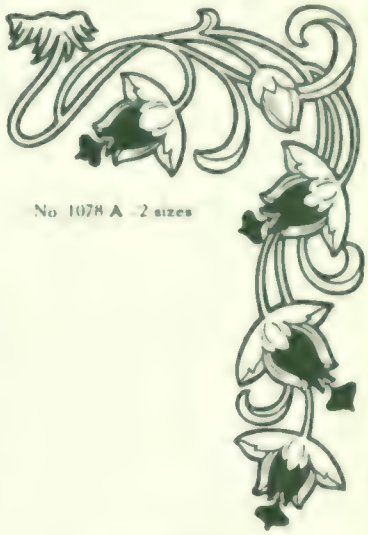
No. 1012 **A**—3 sizes



No. 1073 B 2 sizes



No. 1054 A 2 sizes



No. 1078 A 2 sizes



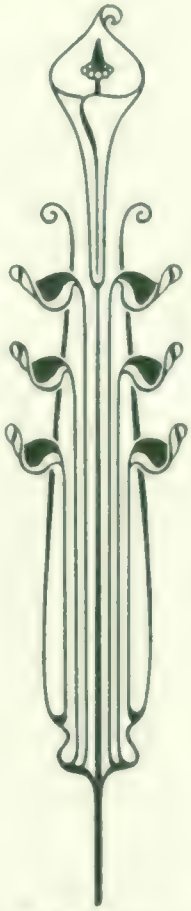
No. 1066 B 2 sizes



No. 1046 C 3 sizes



No. 1046 B 3 sizes



No. 1046 A 3 sizes



No. 1066 A 2 sizes



No. 1078 B 2 sizes



No. 1054 B 2 sizes



No. 1073 A 2 sizes



No. 1024 A—3 sizes. Pierced for Type



No. 1024 B—3 sizes. Pierced for Type



No. 1024 C—3 sizes. Pierced for Type



No. 1052 B—2 sizes



No. 1042 C—3 sizes



No. 1052 A—2 sizes



No. 1067 A—3 sizes. Pierced for Type



No. 1067 B—3 sizes. Pierced for Type



No. 1067 C—3 sizes. Pierced for Type



No. 1029 A—3 sizes



No. 1029 C—3 sizes



No. 1021 B—2 sizes



No. 1021 A—2 sizes



No. 1055 B -2 sizes



No. 1055 A 2 sizes



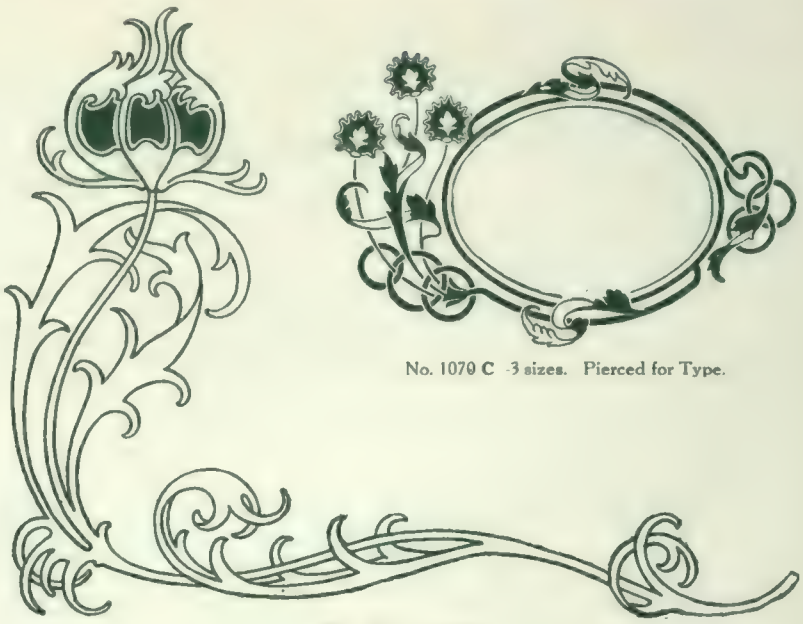
No. 1013 C—3 sizes



No. 1013 B -3 sizes



No. 1013 A—3 sizes



No. 1077 A 2 sizes

No. 1070 C -3 sizes. Pierced for Type.



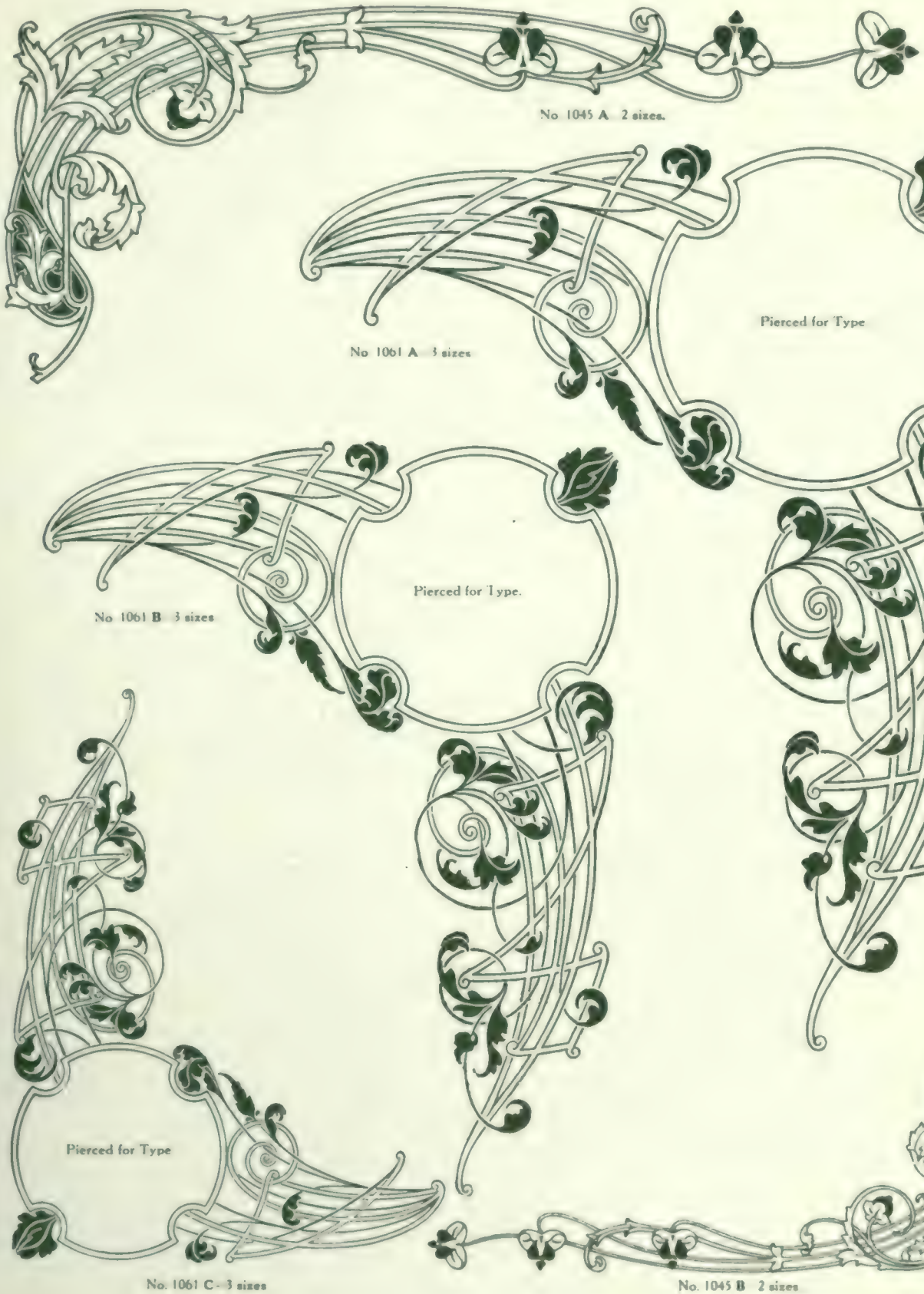
No. 1077 B—2 sizes



No. 1070 B—3 sizes. Pierced for Type.

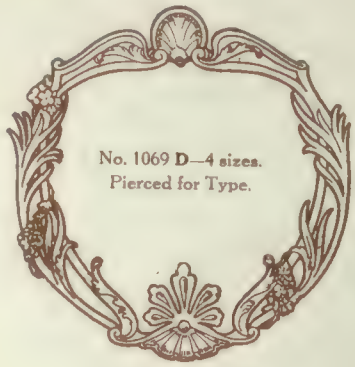


No. 1070 A 3 sizes. Pierced for Type.


No. 1045 A. 2 sizes.
No. 1061 A. 3 sizes
Pierced for Type
No. 1061 B. 3 sizes
Pierced for Type.
Pierced for Type
No. 1061 C. 3 sizes
No. 1045 B. 2 sizes



No. 1069 A—4 sizes. Pierced for Type



No. 1069 D—4 sizes.
Pierced for Type.



No. 1069 C—4 sizes.
Pierced for Type.



No. 1034 A—2 sizes.



No. 1034 B—2 sizes



No. 1018 A—3 sizes



No. 1018 B—3 sizes



No. 1018 C 3 sizes



No. 1069 B—4 sizes. Pierced for Type



No. 1076 A—3 sizes



No. 1076 C—3 sizes

No. 1008 C—3 sizes

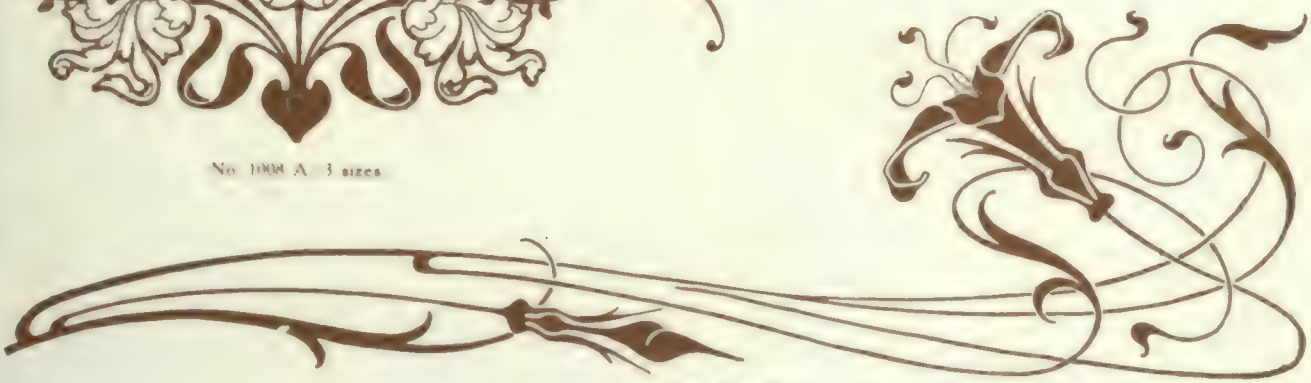


No. 1076 B—3 sizes.



No. 1008 B—3 sizes

No. 1008 A—3 sizes



No. 1022 A—3 sizes



No. 1022 C—3 sizes



No. 1022 B—3 sizes



No. 1002 A.

No. 1036 B 2 sizes.

No. 1036 A 2 sizes.



No 1030 C 3 sizes.



No 1030 B 3 sizes



No 1030 A 3 sizes.



No. 1033 **A** 3 sizes.



No. 1033 **B** 3 sizes.



No. 1033 **C** 3 sizes.



No. 1069 **D** -4 sizes

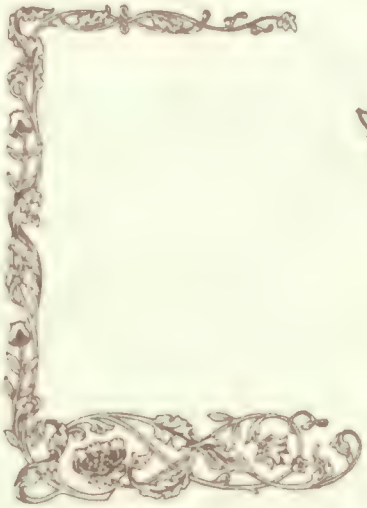
No. 1035 **B**- 2 sizes.



No. 1035 **A**—2 sizes.



No. 1058 A. 2 sizes.



No. 1026 C. 3 sizes.



No. 1058 B. 2 sizes.

No. 1026 B. 3 sizes.

No. 1026 A. 3 sizes.



No. 1075 **B**—3 sizes



No. 1075 **A**—3 sizes



No. 1068 **C** 3 sizes



No. 1019 **A** 3 sizes

No. 1075 **C** 3 sizes



No. 1019 **B** 3 sizes





No. 1068 **B** 3 sizes

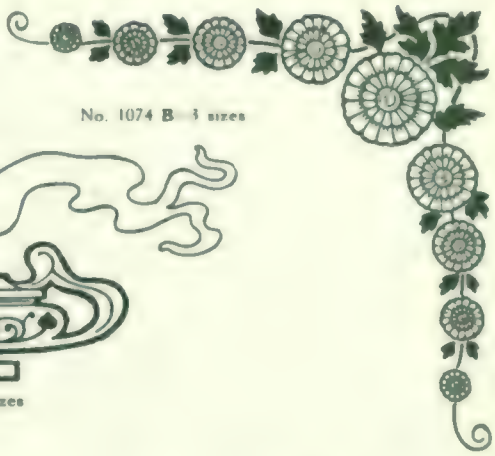


No. 1039 **A**—2 sizes

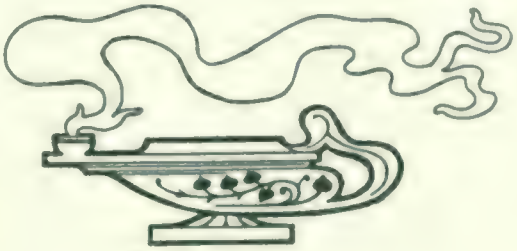


No. 1019 **C** – 3 sizes

No. 1039 **B**—2 sizes



No. 1074 B 3 sizes



No. 1072 A 3 sizes



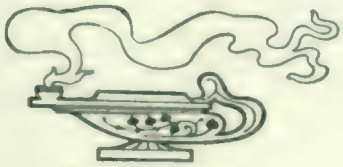
No. 1059 B 2 sizes



No. 1053 B 2 sizes.



No. 1059 A 2 sizes



No. 1072 B 3 sizes



No. 1074 A 3 sizes

No. 1053 A 2 sizes

No. 1072 C 3 sizes.

No. 1074 C 3 sizes



No. 1047 **A**—3 sizes



No. 1042 **A** –3 sizes

No. 1017 **A** 2 sizes



No. 1047 **B** -3 sizes



No. 1047 **C**—3 sizes



No. 1042 **B** 3 sizes

No. 1017 **B** –2 sizes



No 1009 C 3 sizes

No 1009 B 3 sizes

No 1009 A—3 sizes



No. 1037 **D**—2 sizes



No. 1011 **B**—2 sizes



No. 1037 **F** 2 sizes

No. 1014 **B** 3 sizes

No. 1014 **C**—3 sizes



No. 1014 **A** 3 sizes



No. 1085 **A** 2 sizes



No. 1057 **B** 3 sizes



No. 1057 **C** 3 sizes



No. 1057 **A**—3 sizes



No. 1085 **B** 2 sizes

No. 1037 **C** 2 sizes

No. 1037 **E** -2 sizes



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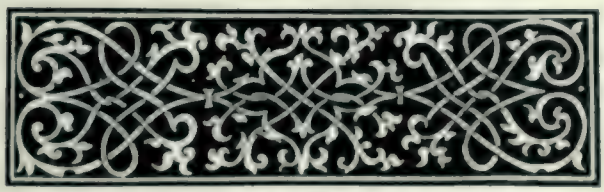
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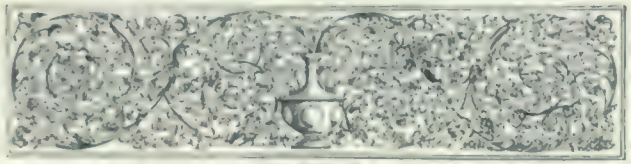


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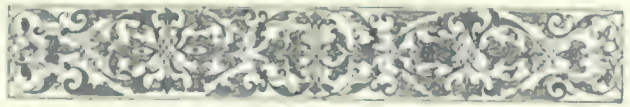
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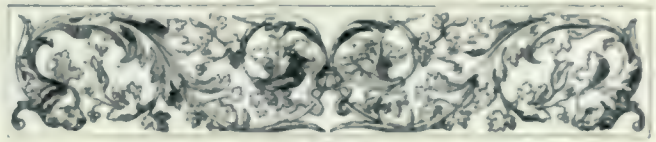
No. 2166 3/6



No. 2160 5/



No. 2172 2/



No. 2152 3/



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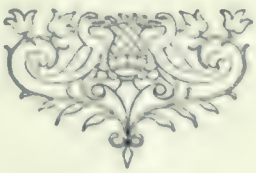
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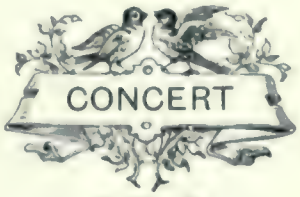
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No. 1632 3/6



No. 1636 3



No. 1631 3



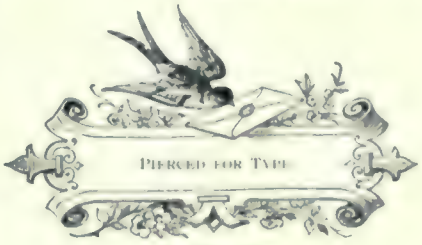
No. 1633 3



No. 1625 3/6



No. 1628 3/6



No. 1639 3/6



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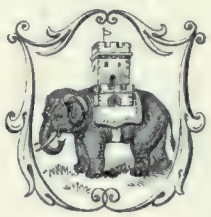
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Also larger



No. 487 1/6



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No. 1874
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No. 2793. 1/-



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No. 2719. 2/



No. 2796
2 for 1/6



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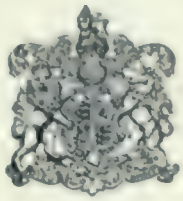
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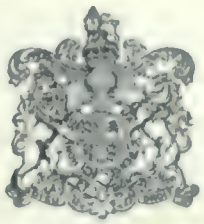
No. 2633. 2/-



No. 2644
3 for 1/



No. 2637. 4/6



No. 2634. 2/6



No. 2636. 4/-



No. 2635. 3/-



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2 for 1/6



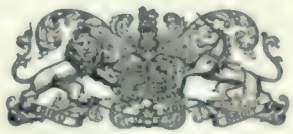
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No. 2640. 4/6



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No. 2647. 3/



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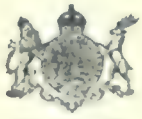
(Electrotypes. Mounted on Metal)



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No. 2683. 3/6



No. 2680. 1/6



No. 2681. 2/6

QUEEN ALEXANDRA'S ARMS

(Electrotypes. Mounted on Metal)



No. 2462. 1/6



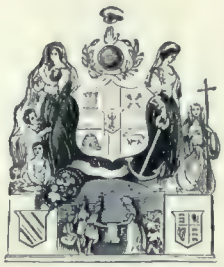
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No. 2461. 2/6
Also larger



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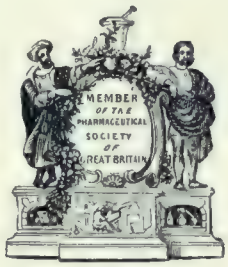
No. 905. 2/6
Also No. 902. 14½×12½ ems. 4/-
No. 1183. 19×19 ems. 5/6



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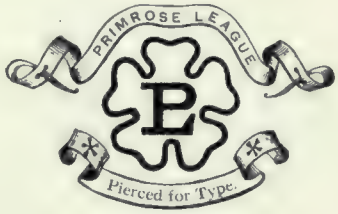
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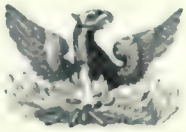
No. 1951. 1/6
Also No. 1952. 3×3 ems. 1/-



No. 2554 1/6



No. 1311 1/



No. 1116 1/
Also No. 1117
2½×1½ cms 3 for 1/
No. 100 5×8 cms 1/6



No. 484 2/
Also No. 487 1×3 cms 2 for 1/
No. 485 2½×6 cms 1/
No. 486 1½×4 cms 2 for 1/6
No. 483 6×16 cms 3/



No. 481 1/6
Also
No. 482 4½×4 cms 1
No. 480 8½×8 cms 2/6



No. 1832 1/6
Also No. 1831
9×7 cms 2/6



No. 2076 2



No. 2739 3/



No. 2307 1/6
Also
No. 2308 5×5 cms 1/6
No. 2306 7×7 cms 2/6
No. 2305 8×8 cms 3/6



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Regimental, City Company, and other Society Arms, &c., in stock and cut to order



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No. 2742 1



No. 437 1/



No. 2670 6d



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4 for 1/- or 2/- the Set.


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No. 2403.

No. 2404.

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No. 2406.

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No. 2410.

No. 2411.

No. 2412.

No. 2413.

No. 2414.

No. 2415.

No. 2416.

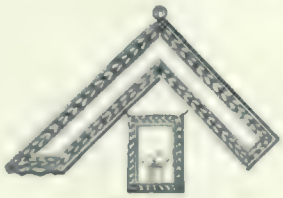
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No. 1305 2/6



No. 1210 2/6



No. 1300. 2/6
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No. 133 1/



No. 1145 1/



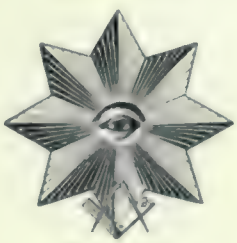
No. 120 1/6



No. 1931 3/



No. 1417. 2/



No. 1274 1/6



No. 1932 3/



No. 1341 2/
Also No. 1340 9×9 ems 3/



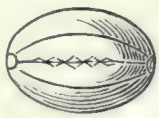
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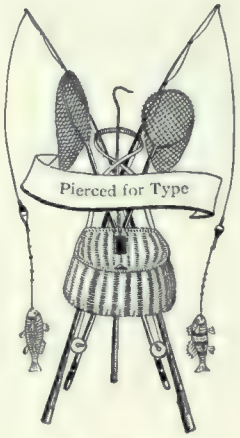
No. 1367 1/



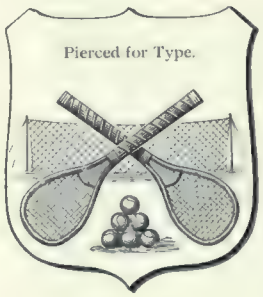
No. 1798. 3/6
Also No. 1799. 12 × 11½ ems. 5/
„ No. 1800. 21 × 20 „ 6/6



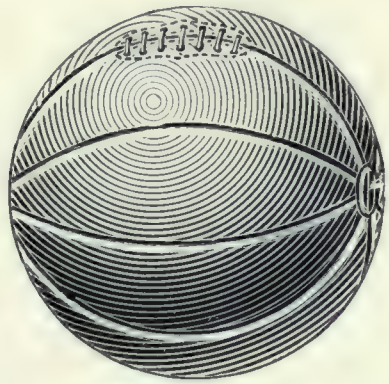
No. 1781. 1/-



No. 1761. 4/-



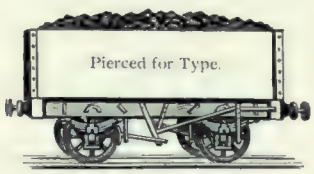
No. 1604. 4/-



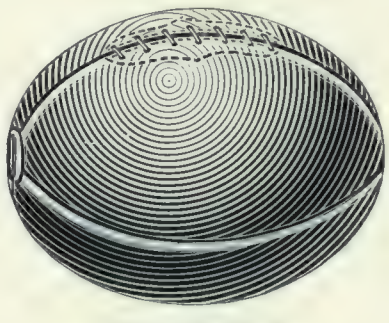
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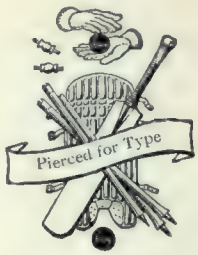
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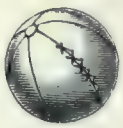
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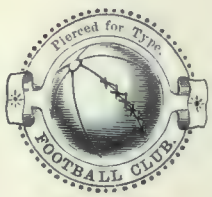
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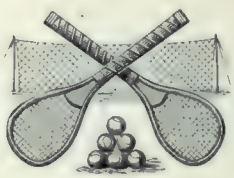
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No. 2436. 1/-



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No. 1895. 1/6



No. 2434. 1/



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No. 1143. 3 for 1/-



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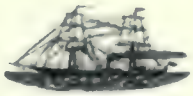
Nautical Border, Corners, and Middle. 3/2 per lb.



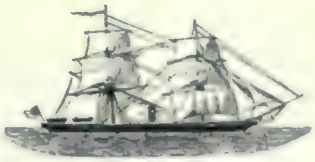
No 1080. 5/ With French Flag, No 1079. 5/



No 1505. 1/



No 1506. 1/



No 1472. 2/6
With French Flag, No 1477. 2/6



No 1410. 3/6 With French Flag, No 1407. 3/6



No 993. 3/6



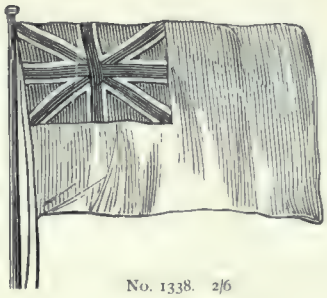
No 1504. 2/6



No 2075. 3/



No 1442. 5/ With French Flag, No 1443. 5/ Also No. 1441, 8 cms. x 17 cms. 4/



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No. 1746 2/-



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No. 79. 3/-



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For two colours



No. 1336. 2/6

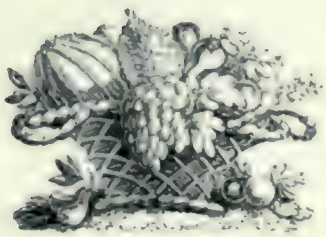


No. 82. 3/-





No. 974. 2/6



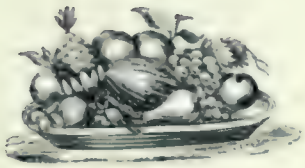
No. 536 2/6



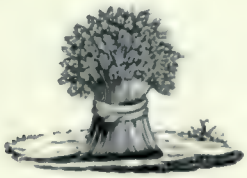
No. 1243 3/6



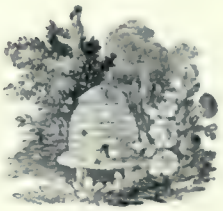
No. 1362 1/6



No. 28 1/6



No. 5 1/6



No. 126 1/6



No. 932 1/6



No. 1239 1/-



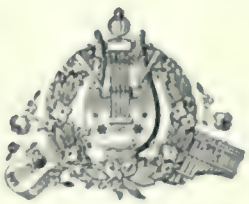
No. 1664
4 for 1



No. 1665.
4 for 1



No. 1052 2/6



No. 1240 1/6



No. 1138 1



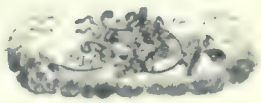
No. 522 1



No. 1241. 1/



No. 524 1



No. 931 1



No. 29 2



No. 1366 1/6



No. 1054 2



No. 1689. 2/-
No. 461. Facing left.



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No. 460. Facing left.



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No. 462. Facing left.



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No. 1693. 2/6



No. 1694. 3/6



No. 1692. 1/6



No. 1048. 3/6



No. 2000. 3/6



No. 1046. 1/6



No. 1834. 2/-



No. 2558. 1/6
No. 467. Facing right



No. 1045. 2/6



No. 038. 3/



No. 2550. 2/6
No. 466. Facing right



No. 105. 1/



No. 194. 1/-



No. 1253. 1/



No. 1254. 1/-



No. 1282. 2/6



No. 086. 2/6



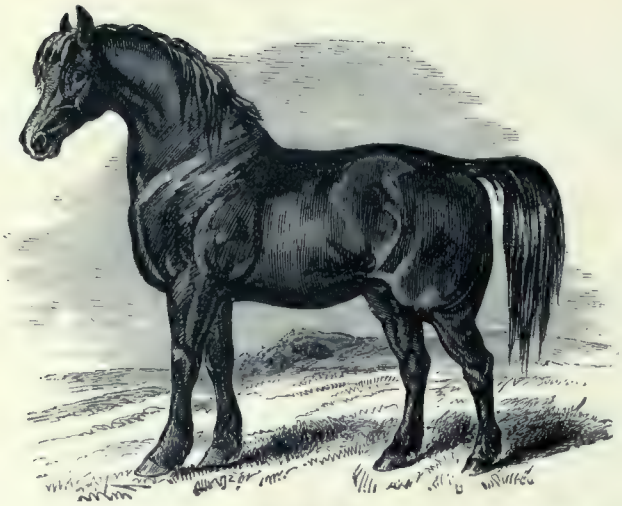
No. 1/6
No. 464. Facing right



No. 1/6
No. 463. Facing right



No. 1/6
No. 465. Facing right



No. 867. 4/6



No. 2564. 3/6



No. 1413.
2 for 1/-



No. 1140.
2 for 1/-



No. 193. 1/-



No. 196. 1/-



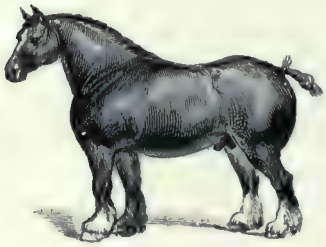
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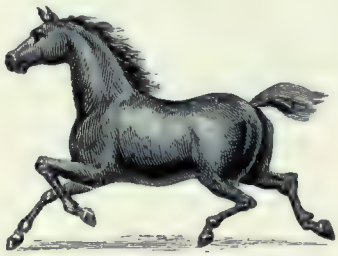
No. 1258.
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No. 1251 1/-



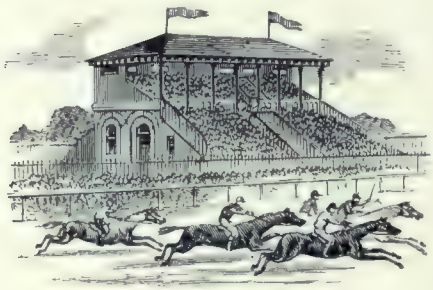
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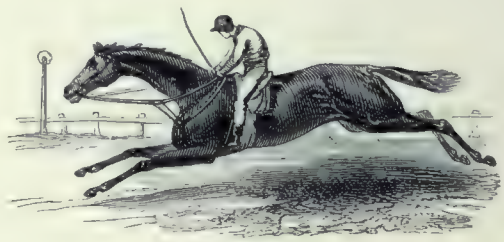
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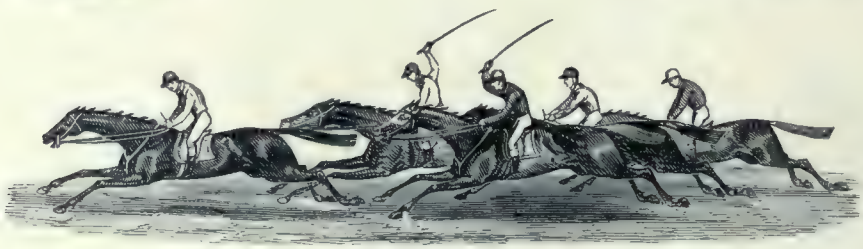
No. 988. 2/-



No. 1452. 3/6



No. 1051. 3/-



No. 2452. 4/6



No. 1803. 3/-



No. 1027. 3/6



No. 1461. 2/-



No. 1020. 2/



No. 1807. 5/-



No. 1889. 2/



No. 1828. 2/



No. 1866. 5/



No. 1868. 5/-



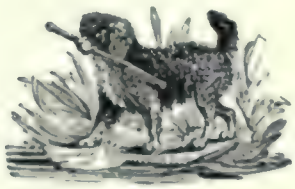
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No. 25. 1/6



No. 1462. 1/6



No. 878. 1/6

ECCLESIASTICAL ORNAMENTS, Etc.



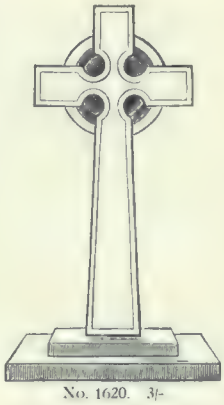
No. 427. 2/-



No. 1622. 1/6
Also No. 1621.
8×5 ems. 2/-



No. 1411. 9d.



No. 1620. 3/-



No. 96. 1/-



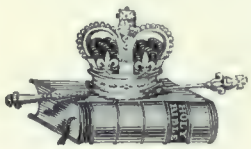
No. 2743. 1/-



No. 1426. 1/-



No. 2320. 1/



No. 95. 1/6 (Also larger)



No. 94. 1/



No. 1613. 1/-



No. 1614. 1/6



No. 1612. 1/-



No. 2673. 2/-
Also No. 2709.
4½×4½ ems. 1/6



No. 1833. 1/6



No. 2330. 1/6



No. 2561. 1/6



No. 2548. 2/-
Also No. 2547.
4½×4½ ems. 1/6

STARS.

24-point, No. 1.

30-point.

24-point, No. 2.

18-point.

10-point, No. 1.

14-point.

12-point, No. 1.

10-point, No. 2.

12-point, No. 2.

8-point, No. 1.

8-point, No. 2.

8-point, No. 3.

6-point, No. 1.

6-point, No. 2.

6-point, No. 3.

Supplied in Assortments of 2 lbs. at 6/-, or may be had separately, according to body, under Table C of Price List.



No. 433. 1/-



No. 434. 9d.

CLUBS. HEARTS. SPADES. DIAMONDS.

These Ornaments are cast on a 12-point body.

BRASS RULE

OF EVERY DESCRIPTION

Superior Plain Rule
Dotted Rule
Labour-saving Rule
Leaders
Column Rules
Combination Rule
Waved Rule
Advertisement Rule
Fancy Line Rule
Cheque Rule
Ornamental Dashes
Round Corners
Curves, Braces
Circles, Ovals
Shapes, etc.
Bookbinders' Rule

The Caslon Letter Foundry

Chiswell Street, London, E.C.

GROUNDWORK IN 6-PT. SWASTIKA OUTLINE, NO. 57

BRASS RULE, &c.

BEST QUALITY SPRING BRASS RULE.

		℔ Doz.	℔ Gross.
		s. d.	£ s. d.
1-point plain ...	24 in. length	3 6	1 17 6
1½ „ „ ...	„	3 6	1 17 6
2 „ „ ...	„	5 0	2 14 0
3 „ „ ...	„	6 6	3 10 0
4 „ „ ...	„	9 0	4 17 6

	s. d.
1½-point Perforating Rule	
2 „ „ „	
2 „ Double Thin, or Thick and Thin	
3 „ „ „ „ „	
4 „ „ „ „ „	
5 „ „ „ „ „	

WAVED AND DOTTED RULE.

	16 in. ℔ Doz.	16 in. ℔ Gross.	24 in. ℔ Doz.	24 in. ℔ Gross.
	s. d.	£ s. d.	s. d.	£ s. d.
1½-point ...	3 6	1 17 6	5 3	2 17 0
2 „ ...	5 0	2 14 0	7 6	4 4 0
3 „ ...	6 0	3 5 0	9 0	5 5 0

	s. d.		s. d.	
16 in.,	3 6	℔ Doz. ...	24 in., 5 3	℔ Doz.
16 „	5 0	„ ...	24 „ 7 6	„
16 „	5 6	„ ...	24 „ 8 3	„
16 „	6 8	„ ...	24 „ 10 0	„
16 „	9 4	„ ...	24 „ 14 0	„
16 „	12 0	„ ...	24 „ 18 0	„

PRICES FOR CUTTING, NUMBERING AND MITREING BRASS RULES.

	Cutting Per 100 Pieces	Cutting and Numbering Per 100 Pieces	Plain Mitreing Per Border	Plain Mitreing Per Doz. Borders	Lock Mitreing Per Border	Lock Mitreing Per Doz. Borders
	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.
1, 1½ and 2 Point...	0 10	1 0	0 4	3 6	0 8	6 0
3 Point	1 0	1 2	0 6	5 0	0 9	7 6
4 Point to 7 Point	2 6	2 8	0 8	7 0	1 0	10 6
8 Point to 12 Point	3 4	3 6	0 10	8 6	1 3	12 9
Larger Bodies	3 10	4 0	1 0	10 6	1 6	15 9

COLUMN AND HEAD RULES.

3s. 0d. ℔ lb.

		Each.	℔ Doz.
		s. d.	£ s. d.
5-point	24 in. length	1 6	0 18 0
6 „	„	1 8	1 0 0
8 „	„	2 3	1 7 0
9-point	24 in. length	2 6	1 10 0
10 „	„	2 10	1 14 0
12 „	„	3 4	2 0 0
18 „	„	4 9	2 17 0

ADVERTISEMENT, PARAGRAPH, OR CROSS RULES.

SINGLE FINE FACE.		℔ Doz.
		s. d.
1½-point	Up to 18 ems	0 7
2 „	„ „	0 9
3 „	„ „	0 11
4 „	„ „	1 3

DOUBLE THIN, OR THICK AND THIN.		℔ Doz.
		s. d.
3-point	Up to 18 ems	1 6
4 „	„ „	2 0
5 „	„ „	2 3
6 „	„ „	2 9

Shouldering, 6d. ℔ doz. extra.

BRASS LEADERS.

	s. d.
6-point, 8-point, 10-point, and 12-point ... ... ℔ lb.	5 0
4 lb. fount of 6-point Leaders, containing 12 pieces each 1 em, 1½ em, and 2 ems; 6 pieces each 3 ems to 14 ems, rising by 1 em; 8 pieces each 16 ems, 18 ems, and 20 ems	20 0
4 lb. fount of 12-point Leaders, containing half the above quantities	20 0

SETTING RULES.

	s. d.
Setting Rules, 8 to 32 ems, ascending by 2 ems (including 15 ems), Mahogany Box	3 6
„ 4 to 40 ems. „ „ „ „ „ „	5 0
„ 6 to 22 ems by ems, and 24 to 40 ems by 2 ems „ „	6 6
„ 4 to 40 ems, ascending by ems, in Mahogany Box	8 6

BRASS LEADS OR SPACE LINES.

		s. d.
3-point	℔ lb.	1 6
2-point	„	1 7
1½-point	℔ lb.	1 9
1-point	„	2 6

French Dash Rules, 7s. 6d. ℔ doz.

BRASS NEWSPAPER HEADINGS cut to order. Sketches supplied upon application.

Brass Circles and Ovals, any size or pattern to order.

YELLOW BRASS RULE.

This is a good second quality rule and is supplied in 24 in. lengths only.

1-POINT AND 1½-POINT.	℔ Doz.	℔ Gross.
in.	s. d.	£ s. d.
24 plain ...	2 0	1 3 0

2-POINT.	℔ Doz.	℔ Gross.
in.	s. d.	£ s. d.
24 plain ...	3 3	1 16 0

3-POINT.	℔ Doz.	℔ Gross.
in.	s. d.	£ s. d.
24 plain ...	4 6	2 8 0

Prices of Brass Goods are subject to market fluctuations.

BEST QUALITY YELLOW BRASS RULES.

In 24 inch lengths. All Rules on the American Point System. Cut or Mitred to Order. Quote Number when ordering.

N.B. The Prices quoted are for Highest Quality Rule ; but all Plain Single Line Rule on 1, 1½, 2, and 3 Point bodies can be supplied if required in Second Quality Yellow Brass Rule at the prices quoted on page 2.

FINE LINE (in centre).

No.		℔ doz.	℔ gross.
251	1 Point	3/6	37/6
252	1½ Point	3/6	37/6
253	2 Point	5/-	54/-
254	3 Point	6/6	70/-
255	4 Point	9/-	97/6
256	5 Point	℔ length	1/6
257	6 Point	„	1/8
258	8 Point	„	2/3
259	10 Point	„	2/10
260	12 Point	„	3/4

FINE LINE (bevel one side).

		℔ doz.	℔ gross.
261	1 Point	3/6	37/6
262	1½ Point	3/6	37/6
263	2 Point	5/-	54/-
264	3 Point	6/6	70/-
265	4 Point	9/-	97/6
266	5 Point	℔ length	1/6
267	6 Point	„	1/8
268	8 Point	„	2/3
269	10 Point	„	2/10
270	12 Point	„	3/4

COLUMN RULE FACE (in centre).

		℔ doz.	℔ gross.
271	1 Point	3/6	37/6
272	1½ Point	3/6	37/6
273	2 Point	5/-	54/-
274	3 Point	6/6	70/-
275	4 Point	9/-	97/6
276	5 Point	℔ length	1/6
277	6 Point	„	1/8
278	8 Point	„	2/3
279	10 Point	„	2/10
280	12 Point	„	3/4

MEDIUM FACE (in centre).

No.		℔ doz.	℔ gross.
281	1½ Point	3/6	37/6
282	2 Point	5/-	54/-
283	3 Point	6/6	70/-
284	4 Point	9/-	97/6
285	5 Point	℔ length	1/6
286	6 Point	„	1/8
287	8 Point	„	2/3
288	10 Point	„	2/10
289	12 Point	„	3/4

MEDIUM FACE (bevel one side).

		℔ doz.	℔ gross.
290	1½ Point	3/6	37/6
291	2 Point	5/-	54/-
292	3 Point	6/6	70/-
293	4 Point	9/-	97/6
294	5 Point	℔ length	1/6
295	6 Point	„	1/8
296	8 Point	„	2/3
297	10 Point	„	2/10
298	12 Point	„	3/4

1 POINT FACE (in centre).

		℔ doz.	℔ gross.
299	1 Point	3/6	37/6
300	1½ Point	3/6	37/6
301	2 Point	5/-	54/-
302	3 Point	6/6	70/-
303	4 Point	9/-	97/6
304	5 Point	℔ length	1/6
305	6 Point	„	1/8
306	8 Point	„	2/3
307	10 Point	„	2/10
308	12 Point	„	3/4

BEST QUALITY YELLOW BRASS RULES.

In 24 inch lengths. All Rules on the American Point System. Cut or Mitred to order. Quote Number when ordering.

1 POINT FACE (bevel one side)

No.		℔ doz.	℔ gross.
309	1½ Point	3/6	37/6
310	2 Point	5/-	54/-
311	3 Point	6/6	70/-
312	4 Point	9/-	97/6
313	5 Point	℔ length	1/6
314	6 Point	„	1/8
315	8 Point	„	2/3
316	10 Point	„	2/10
317	12 Point	„	3/4

1½ POINT FACE (in centre).

		℔ doz.	℔ gross.
318	1½ Point	3/6	37/6
319	2 Point	5/-	54/-
320	3 Point	6/6	70/-
321	4 Point	9/-	97/6
322	5 Point	℔ length	1/6
323	6 Point	„	1/8
324	8 Point	„	2/3
325	10 Point	„	2/10
326	12 Point	„	3/4

1½ POINT FACE (bevel one side).

		℔ doz.	℔ gross.
327	2 Point	5/-	54/-
328	3 Point	6/6	70/-
329	4 Point	9/-	97/6
330	5 Point	℔ length	1/6
331	6 Point	„	1/8
332	8 Point	„	2/3
333	10 Point	„	2/10
334	12 Point	„	3/4

DOUBLE FINE FACE.

No.		
335	2 Point	℔ doz. 8/3
336	3 Point	„ 10/-
337	4 Point	„ 14/-
338	5 Point	℔ length 1/6
339	6 Point	„ 1/8

DOUBLE MEDIUM FACE.

340	3 Point	℔ doz. 10/-
341	4 Point	„ 14/-
342	5 Point	℔ length 1/6
343	6 Point	„ 1/8

DOUBLE 1 POINT FACE.

344	3 Point	℔ doz. 10/-
345	4 Point	„ 14/-
346	5 Point	℔ length 1/6
347	6 Point	„ 1/8
348	8 Point	„ 2/3
349	10 Point	„ 2/10
350	12 Point	„ 3/4

DOUBLE 1½ POINT FACE.

351	4 Point	℔ doz. 14/-
352	5 Point	℔ length 1/6
353	6 Point	„ 1/8
354	8 Point	„ 2/3
355	10 Point	„ 2/10
356	12 Point	„ 3/4

BEST QUALITY YELLOW BRASS RULES.

In 24 inch lengths. All Rules on the American Point System. Cut or Mitred to order. Quote Number when ordering.

SHADED FACE.

No.			
357	5 Point	℔ length	1/6
358	6 Point	..	1/8
359	8 Point	..	2/3
360	10 Point	..	2/10
361	5 Point	..	1/6
362	6 Point	..	1/8
363	8 Point	..	2/3
364	10 Point	..	2/10
365	12 Point	..	3/4
366	2 Point	℔ doz.	8/3
367	3 Point	..	10/-
368	4 Point	..	14/-
369	5 Point	℔ length	1/6
370	6 Point	..	1/8
371	8 Point	..	2/3
372	10 Point	..	2/10
373	12 Point	..	3/4
374	18 Point	..	4/9

TREBLE FACE.

375	5 Point	℔ length	1/6
376	6 Point	..	1/8
377	8 Point	..	2/3
378	10 Point	..	2/10
379	12 Point	..	3/4

TREBLE FACE.- Continued.

No.			
380	8 Point	℔ length	2/3
381	10 Point	..	2/10
382	12 Point	..	3/4
383	5 Point	..	1/6
384	6 Point	..	1/8
385	5 Point	..	1/6
386	6 Point	..	1/8
387	8 Point	..	2/3
388	10 Point	..	2/10
389	12 Point	..	3/4
390	18 Point	..	4/9

FOOT FACE.

		℔ doz.	℔ gross.
391	1 Point	3/6	37/6
392	1½ Point	3/6	37/6
393	2 Point	5/-	54/-
394	3 Point	6/6	70/-
395	4 Point	9/-	
396	5 Point	℔ length	1/6
397	6 Point	..	1/8
398	8 Point	..	2/3
399	10 Point	..	2/10
400	12 Point	..	3/4
401	18 Point	..	4/9

BEST QUALITY YELLOW BRASS RULE.

In 24 inch lengths. All Rules on the American Point System. Cut or Mitred to order. Quote number when ordering.

1½ POINT.

No.	℔ doz.	℔ gross.
402	5/3	57/-
403	5/3	57/-
404	5/3	57/-
405	5/3	57/-
406	5/3	57/-
407	5/3	57/-
408	5/3	57/-
409	5/3	57/-
410	5/3	57/-

2 POINT.

411	7/6	84/-

3 POINT.

412	℔ length 9d.

4 POINT.

413	℔ length 1/2

12 POINT.

No.		
414	℔ length 3/6	
415	℔ length 3/6	
416	℔ inch 4d.	℔ 24 inch length 3/6

24 POINT.

417	℔ inch 6d.	℔ 24 inch length 7/-
418	℔ inch 6d.	℔ 24 inch length 7/-

30 POINT.

419	℔ inch 6d.	℔ 24 inch length 9/-
420	℔ inch 6d.	℔ 24 inch length 9/-
421	℔ inch 6d.	℔ 24 inch length 9/-

CORNERS FOR FANCY AND COMBINATION BRASS RULES.



Prices quoted are per set of four corners.

BRASS MILLED RULES.

Labour-saving Sets comprising twelve pieces each of 1, 1½, 1¾, 2, 3, 4 & 6 ems, six pieces each of 9, 12, & 16 ems, and twelve pieces each right and left mitres (2 or 3 ems according to body) at the following prices per set: 3-pt. 10/-; 4-pt 14/-; 6-pt 18/-; 8-pt. 23/-, 10-pt 28/-, 12-pt 32/-, 18-pt 45/-, 24-pt 58/-

SET A.

No.		
1	3-point	1" length 10d.
2	4-point	1" length 1/2
3	6-point	1" length 1/8
4	8-point	1" length 2/2
5	10-point	1" length 2/9
6	12-point	1" length 3/4
7	18-point	1" length 5/-
8	24-point	1" length 6/8

SET B.

9	3-point	1" length 10d.
10	4-point	1" length 1/2
11	6-point	1" length 1/8
12	8-point	1" length 2/2
13	10-point	1" length 2/9
14	12-point	1" length 3/4
15	18-point	1" length 5/-
16	24-point	1" length 6/8

SET C.

No.		
17	3-point	1" length 10d
18	4-point	1" length 1/2
19	6-point	1" length 1/8
20	8-point	1" length 2/2
21	10-point	1" length 2/9
22	12-point	1" length 3/4
23	18-point	1" length 5/-
24	24-point	1" length 6/8

SET D.

25	3-point	1" length 10d
26	4-point	1" length 1/2
27	6-point	1" length 1/8
28	8-point	1" length 2/2
29	10-point	1" length 2/9
30	12-point	1" length 3/4
31	18-point	1" length 5/-
32	24-point	1" length 6/8

The Prices at sides are for 16-inch lengths. Cut or Mitred to order at small extra charge. Quote No. when ordering.

Prices of Brass Rules, etc., are subject to market fluctuations.

BRASS MILLED RULES.

Labour-saving Sets comprising twelve pieces each of 1, 1½, 1¾, 2, 3, 4 & 6 ems, six pieces each of 9, 12, & 16 ems, and twelve pieces each right and left mitres (2 or 3 ems according to body) at the following prices per set: 3-pt. 10/-; 4-pt. 14/-; 6-pt. 18/-; 8-pt. 23/-; 10-pt. 28/-; 12-pt. 32/-; 18-pt. 45/-; 24-pt. 58/-.

SET E.

No.		
33	3-point	℔ length 10d.
34	4-point	℔ length 1/2
35	6-point	℔ length 1/8
36	8-point	℔ length 2/2
37	10-point	℔ length 2/9
38	12-point	℔ length 3/4
39	18-point	℔ length 5/-
40	24-point	℔ length 6/8

SET F.

41	3-point	℔ length 10d.
42	4-point	℔ length 1/2
43	6-point	℔ length 1/8
44	8-point	℔ length 2/2
45	10-point	℔ length 2/9
46	12-point	℔ length 3/4
47	18-point	℔ length 5/-
48	24-point	℔ length 6/8

SET G.

No.		
49	3-point	℔ length 10d.
50	4-point	℔ length 1/2
51	6-point	℔ length 1/8
52	8-point	℔ length 2/2
53	10-point	℔ length 2/9
54	12-point	℔ length 3/4
55	18-point	℔ length 5/-
56	24-point	℔ length 6/8

SET H.

57	3-point	℔ length 10d.
58	4-point	℔ length 1/2
59	6-point	℔ length 1/8
60	8-point	℔ length 2/2
61	10-point	℔ length 2/9
62	12-point	℔ length 3/4
63	18-point	℔ length 5/-
64	24-point	℔ length 6/8

The Prices at sides are for 16-inch lengths. Cut or Mitred to order at small extra charge. Quote No. when ordering.

Prices of Brass Rules, etc., are subject to market fluctuations.

RULE CABINETS.

This principle of storing material has been so well tested that we have the utmost confidence in recommending its latest extension. Our Brass Rule Cabinets, which have been in use for several years, in both large and small offices, with the most satisfactory results, solve the problem of the storage of this indispensable material in a very simple way. The Cabinets are designed to store rule in the same way as wood or metal furniture, the different sizes coming flush to the front of the Cabinet in their respective compartments. By this plan the risk of pie is reduced to a minimum, and when a mixture of sizes occurs it can be easily detected and put right. There are 58 compartments, each capable of holding 100 pieces of 1½ point rule; yet the Cabinet is easily portable, and occupies not more than half the floor space required for an ordinary rule case. In the Mitred Rule Cabinet there are compartments for 38 sizes mitred at both ends, and by combining the rule mitred at one end only, 138 sizes, advancing by ens from 2 to 70 ems, can be obtained. It is not advisable to attempt to keep sizes below 7 ems in the above position, and therefore, the sizes from 2 to 6½ ems are placed in a drawer at the bottom of the Cabinet.



Model 100. Rule Cabinet. £1 8s.

MITRED RULE.

Mitred Both Ends.

3½	4½	5½	6½	
2	3	4	5	6

Mitred Both Ends							Mitred Left. Mitred Right.				
7	9	11	13	15	17	19	11	13	15	17	19
7½	9½	11½	13½	15½	17½	19½	12	14	16	18	20
8	10	12	14	16	18	20	9½	19½	29½	39½	49½
8½	10½	12½	14½	16½	18½	20½	10	20	30	40	50

PLAIN OR DOTTED RULE.

2½	3½	4½	5½	6½
2	3	4	5	6

7	9	11	13	15	17	19	21	25	29	36	43
7½	9½	11½	13½	15½	17½	19½	22	26	30	38	46
8	10	12	14	16	18	20	23	27	32	40	48
8½	10½	12½	14½	16½	18½	20½	24	28	34	42	50

The convenience of storing Brass Rule in this way is obvious. There is no risk of the material becoming fixed in the box to the detriment of the face and the loss of the workman's time; sorting can be done more expeditiously, and the compartments are much more capacious than the boxes of the old-fashioned cases.

PRICES.

	£	s.	d.
Single Cabinets	1	8	0
Pair of Cabinets for Plain and Mitred Rule	2	16	0

FOUNTS OF RULE.

The following are the sizes and prices of the Founts of Rule which we keep in stock for our new Cabinets:

1½ Point—PLAIN.

		£	s.	d.
25	pieces of each size	2	17	6
50	" " "	5	15	0
100	" " "	11	9	6

1½ Point—MITRED.

25	pieces of each size	4	4	0
50	" " "	8	3	0
100	" " "	16	16	0

1½ Point—DOTTED.

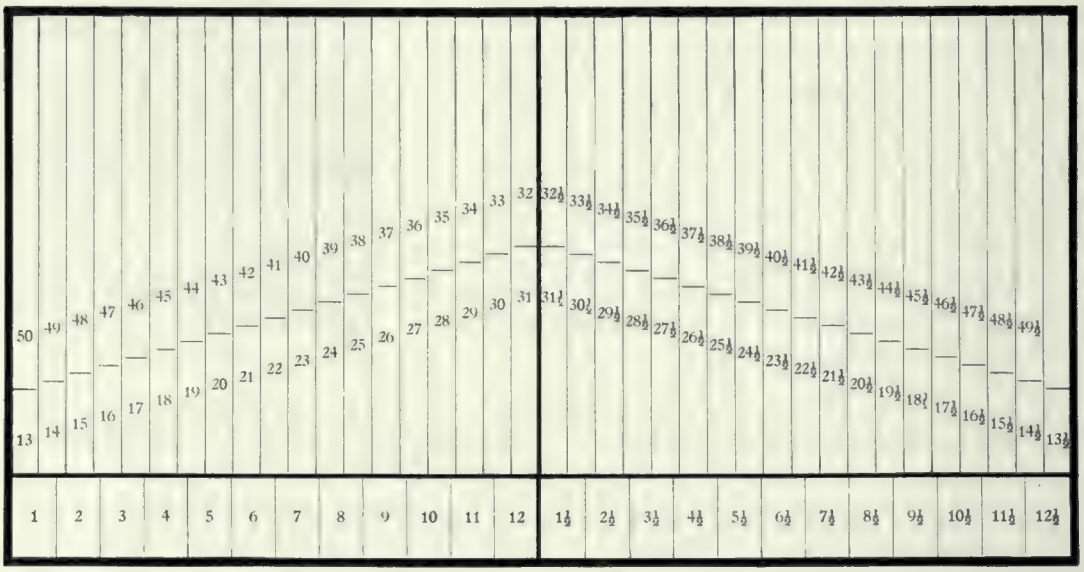
12	pieces of each size	2	0	0
25	" " "	4	2	6
50	" " "	8	5	0

The Cabinets are made exceptionally strong, and are subject to little or no wear. The space occupied by a pair placed back to back is only 18×17 in.

CASES OF BRASS RULE.

1½ point.

RULES CUT AND NUMBERED TO 12 POINT EMS AND ENS.



	£	s.	d.
No. 1.—Case of 1 dozen of each length from 1 to 43 ems, ascending an EM	1	12	6
No. 2.—Case of 2 dozen of each length, 1 to 9½ ems, ascending an EN, and 1 dozen 10 to 50 ems, ascending an EM	2	4	0
No. 3.—Case of 2 dozen of each length from 1 to 10 ems, and 1 dozen 10½ to 25 ems, ascending an EN, and 1 dozen 26 to 50 ems, ascending an EM	2	12	0
No. 4.—Case of 2 dozen of each length from 1 to 17½ ems, ascending an EN, 1 dozen 18 to 50, ascending an EM, and half-a-dozen 18½ to 49½, ascending an EM	3	2	0
No. 5.—Case of 2 dozen of each length, 1 to 30 ems, and 1 dozen 30½ to 50 ems, ascending an EN	4	7	0
No. 6.—Case of 2 dozen of each length, 1 to 50 ems, ascending an EN	6	0	0

THE HANDY BOX OF 1½ POINT BRASS RULE.

PLAIN, DOTTED, OR WAVED.

CLEAN AND PORTABLE.

TIME AND LABOUR-SAVING.



Measures 9½×7½ in., with Cover.

PRICES.

	£	s.	d.
Plain	1	10	0
Dotted or Waved ...	1	0	0

Polished Mahogany Box included.

Assortment of 1½-Point Plain Rule 30 pieces each of 1, 1½, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 15, 18, 20, 25, 30, 35, 40, 45, and 50 ems. Also 15 pieces Right and Left Mitres, 3 ems each.

Assortment of 1½-Point Dotted or Waved Rule.—24 pieces each of 1, 1½, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 15, 18, 20, 25 and 30 ems.

LABOUR-SAVING BRASS BORDER RULES.

MANUFACTURED ON THE POINT SYSTEM.

ANGLE CLUMPS (Quad. height), 12-Point and 6-Point, 1 2 ⅟ lb.

USEFUL ASSORTMENTS.

These Sets of Border Rules contain an assortment of various lengths, with mitred pieces for corners, at the following prices (which are for Highest Quality Rule) :—

PRICES PER SET.

	1 Point.	1½ Point.	2 Point.	3 Point.	4 Point.	5 Point.	6 Point.	8 Point.	10 Point.	12 Point.
Single line Rules	9/-	9/-	10/3	13/9	20/9	29/3	30/9	40/6	47/-	52/6
Double or Treble line Rules ...			13/6	16/9	25/3	29/3	30/9	40/6	47/-	52/6

Mahogany Box, to hold One Set, 2/- ; Mahogany Box, for Two Sets, 3/9.

The assortment consists of eight pieces each ½, 1, 1¼, 1½, 2, 2½, 3, 3½, 4, 4½ and 5 ems ; ten pieces each 6, 8, 10, 12, 15 and 18 ems ; eight pieces each 20 and 24 ems ; eight pairs each 6, 3 and 2 em mitred pieces ; eight pieces each 3 and 2 em double mitres ; four pieces 1 em double mitres ; 4 pairs 1½ em parallel mitred pieces. See illustration at foot of page.

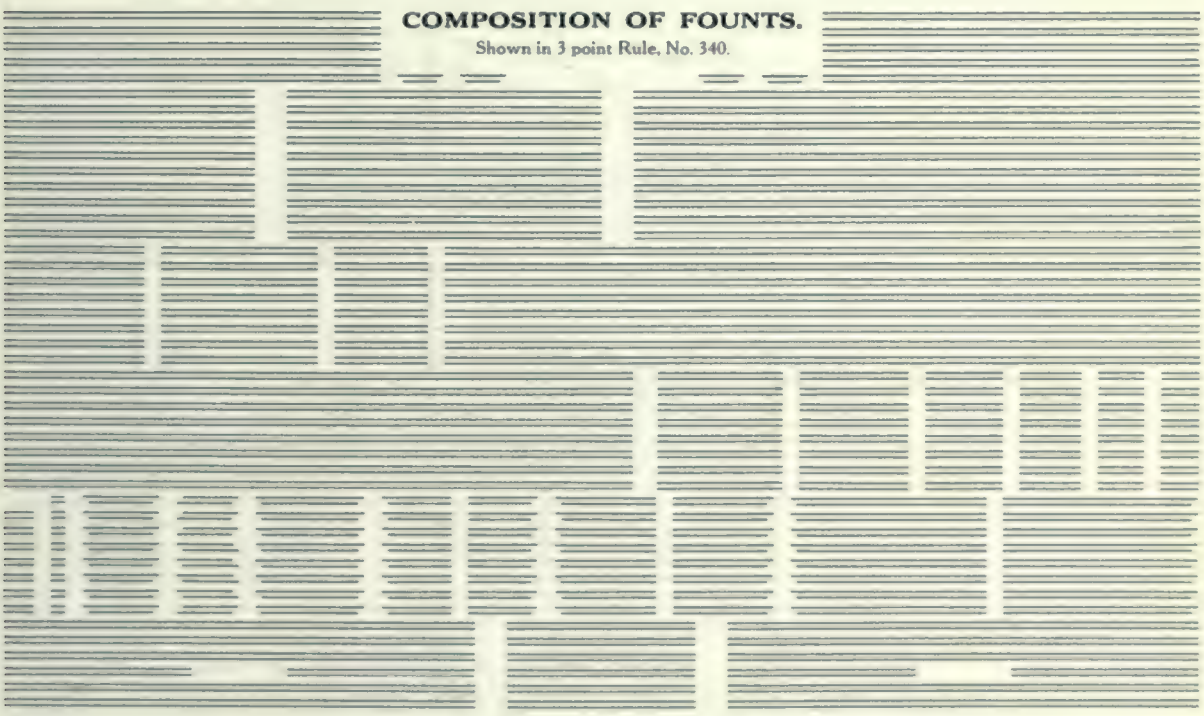
The Rules shown on pages 10 and 11, are specially recommended for this purpose, but any other patterns are supplied at corresponding rates. Other assortments can be cut to any requirement.

The Angle Clumps are here shown type high to illustrate their use.

ANGLE CLUMPS (6 point) for securing Corners :—8 are supplied with each Set.

COMPOSITION OF FOUNTS.

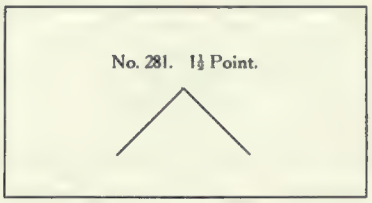
Shown in 3 point Rule, No. 340.

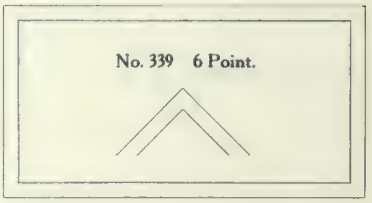


SPECIMEN FACES OF LABOUR-SAVING RULES.

For Particulars see preceding page.















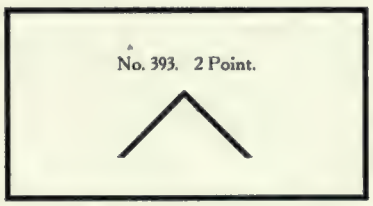






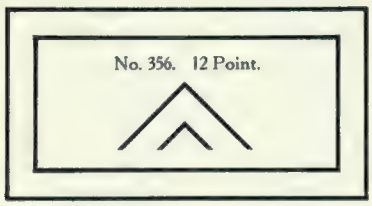




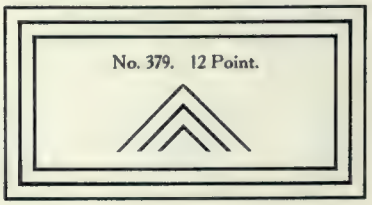






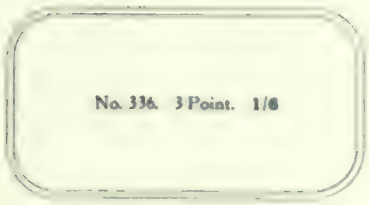




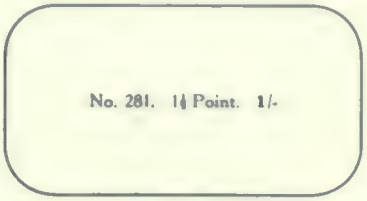


SPECIMENS OF LABOUR-SAVING SOLID BRASS CORNERS.

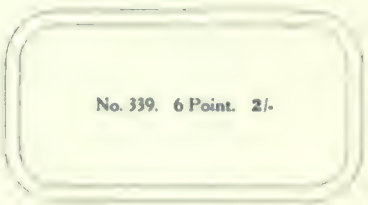
Prices quoted below comprise a Set of Four Corners on 18 Point Body.



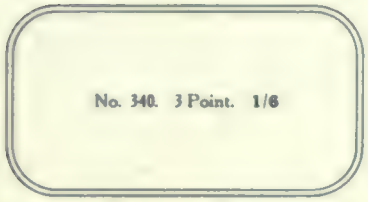
No. 336. 3 Point. 1/6



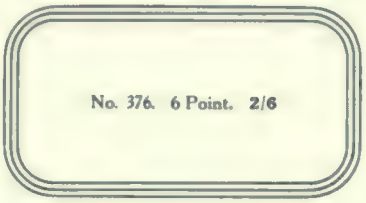
No. 281. 1½ Point. 1/-



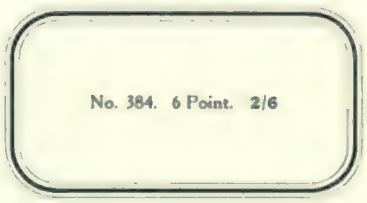
No. 339. 6 Point. 2/-



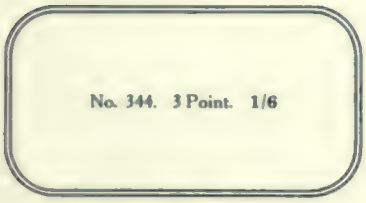
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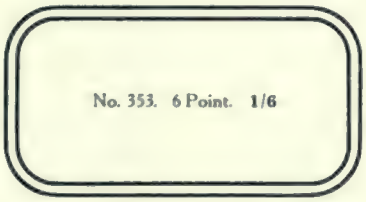
No. 376. 6 Point. 2/6



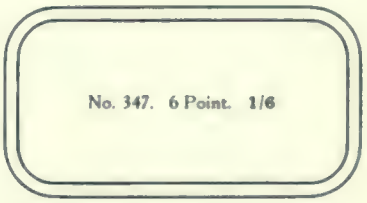
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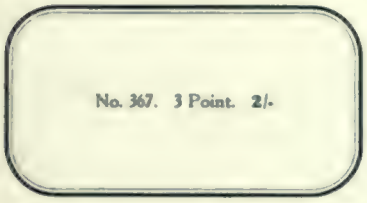
No. 344. 3 Point. 1/6



No. 353. 6 Point. 1/6



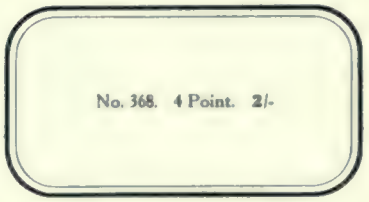
No. 347. 6 Point. 1/6



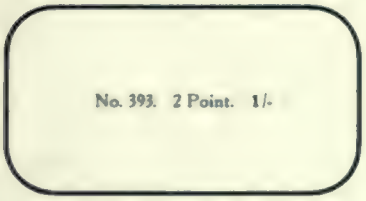
No. 367. 3 Point. 2/-



No. 370. 6 Point. 2/6



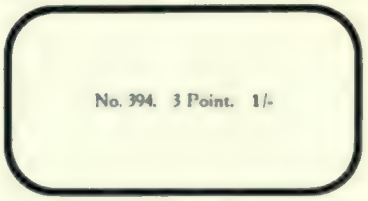
No. 368. 4 Point. 2/-



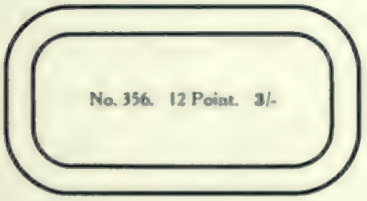
No. 393. 2 Point. 1/-



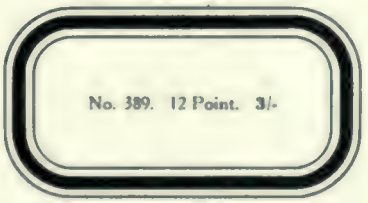
No. 397. 6 Point. 1/-



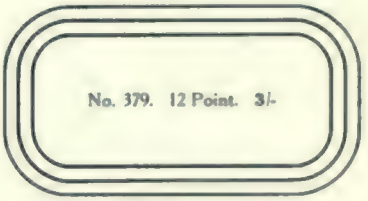
No. 394. 3 Point. 1/-



No. 356. 12 Point. 3/-



No. 389. 12 Point. 3/-



No. 379. 12 Point. 3/-

SOLID BRASS SHAPES.

SUPPLIED IN ANY SIZE, AND OF ANY DESIGN TO ORDER.

HOVE
Coronation Fete
MCMXI.
No. 39. 6/-



No. 25. 6/-

M. BARBER,
Newsagent.
No. 26. 8/-

No. 27. 5/6.

ARTHUR GRIGG,
COMPLETE HOUSE FURNISHER,
ANERLEY.
No. 28. 5/6.

No. 29. 5/6.

BOND & RAE
IRON, STEEL
AND TIMBER
MERCHANTS
GLAMORGANSHIRE.
No. 31. 7/6.

No. 32.
5/6.

No. 30.
PRICES.
No. 30 ... 6/-
No. 33 ... 6/6
No. 33.

No. 34.
5/6.

H. DARN,
DYERS and
CLEANERS.
CHATHAM.
No. 35. 7/6.

The Ancient
Order of
Oddfellows
No. 37. 6/-

PRICES.
2½ to 4 inches long, 4/3.
Smaller, 3/3.
No. 36.

PRICES.
4 to 5 in. long, 5/-
2½ to 4 in. long, 4/3.
Smaller sizes, 3/3.
No. 38.

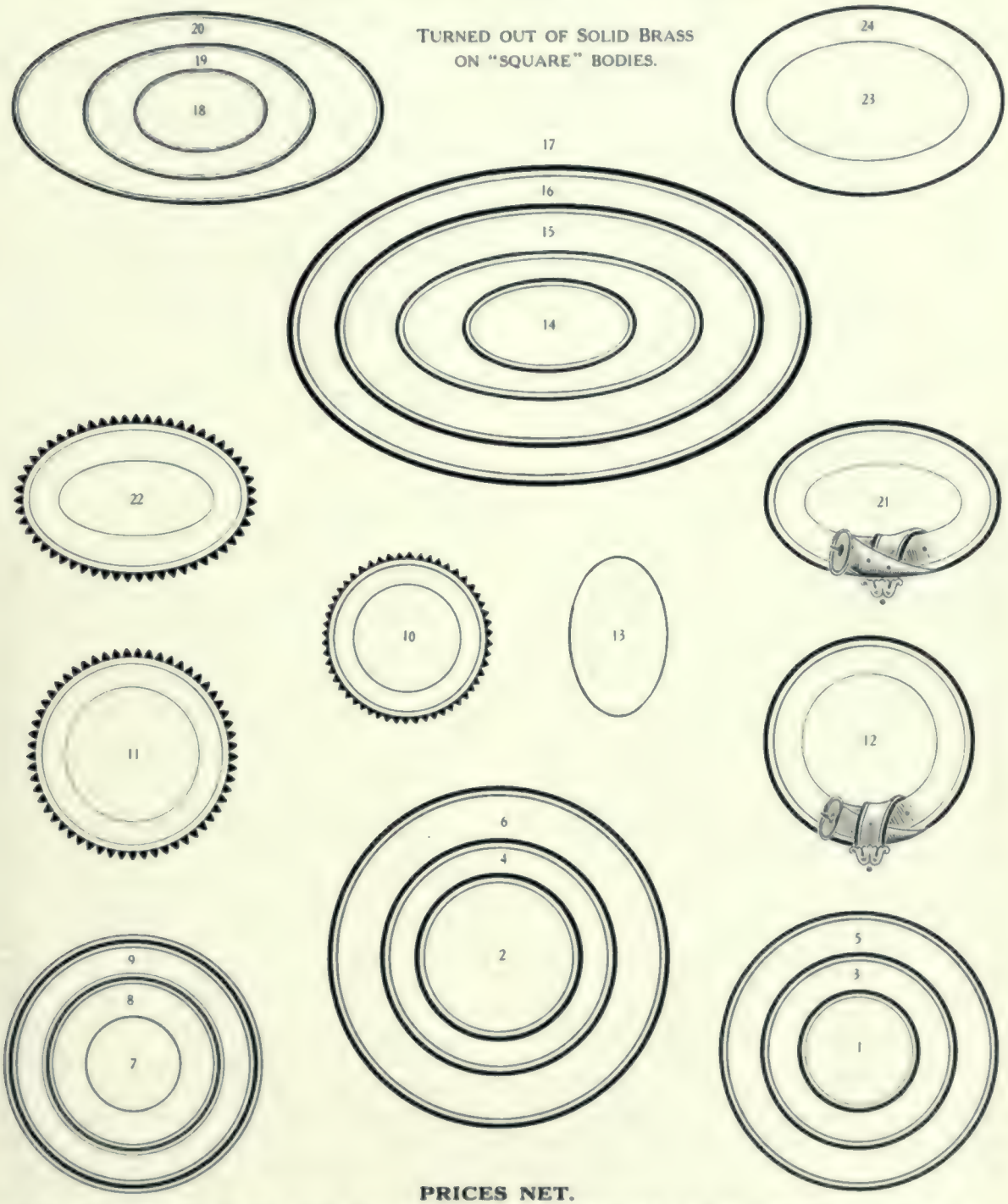
PENGE
Al Fresco
SOCIAL.
No. 24. 6/-

PRICES NET.

BRASS CIRCLES AND OVALS.

CIRCLES SUPPLIED IN ANY SIZE AND OVALS IN ANY PROPORTION TO ORDER

TURNED OUT OF SOLID BRASS ON "SQUARE" BODIES.



PRICES NET.

OVALS 1⅛ inch and smaller, **2/6**; larger sizes, **1½d.** ᵖ ⅛ inch. BENT OVALS, **1/-** ᵖ inch. INNER OVALS, **8d.** ᵖ inch. ORNAMENTAL OVALS, ⅓ more than plain. GARTERS **7/6** additional.

CIRCLES 1 inch and smaller, **1½d.** ᵖ ⅛ inch., larger **1¾d.** ᵖ ⅛ inch. CIRCLES (not on Brass Bodies) **1/-** ᵖ inch. INNER CIRCLES, **8d.** ᵖ inch. ORNAMENTAL CIRCLES, ¼ more than plain. GARTERS **7/6** additional.

FANCY AND COMBINATION BRASS RULES.

THE COMBINATION BRASS RULES shown upon this and the following pages are suitable for use by themselves, whilst the different effects produced by the combination of two or more rules are almost innumerable. Excellent borders for two, three, or more colours can be readily made up—many of the rules being cut to register one with another—and solid harmonious effects produced with little trouble. The prices quoted are for 16-inch lengths, to which a small extra charge is made if cut to measure. For Combination Sets, containing suitable lengths for Cards, Circulars, etc., in general use, together with an assortment of corners for same, see pages 16 and 17.

All Rules on the American Point System. Cut or Mitred to order. Quote Number when Ordering.

1 POINT

No.		
422		℔ length 8d.
423		℔ length 8d.

1½ POINT

424		℔ length 8d.
425		℔ length 8d.
426		℔ length 6d.
427		℔ length 6d.
428		℔ length 6d.
429		℔ length 8d.
430		℔ length 8d.
431		℔ length 8d.
432		℔ length 8d.

2 POINT.

433		℔ length 8d.
434		℔ length 8d.
435		℔ length 8d.
436		℔ length 10d.
437		℔ length 7d.
438		℔ length 8d.
439		℔ length 10d.
440		℔ length 10d.
441		℔ length 10d.

2 POINT.—*(Continued.)*

442		℔ length 10d.
443		℔ length 1/-

3 POINT.

444		℔ length 10d.
445		℔ length 10d.
446		℔ length 10d.
447		℔ length 10d.
448		℔ length 10d.
449		℔ length 10d.
450		℔ length 10d.
451		℔ length 10d.
452		℔ length 10d.
453		℔ length 1/-
454		℔ length 10d.
455		℔ length 10d.
456		℔ length 1/-
457		℔ length 10d.
458		℔ length 10d.
459		℔ length 10d.
460		℔ length 10d.
461		℔ length 10d.
462		℔ length 10d.

The prices at the sides are for 16-inch lengths, to which a small extra charge is made for cutting to measure.

Prices of Brass Rules, etc., are subject to market fluctuations.

FANCY AND COMBINATION BRASS RULES.

All Rules on the American Point System. Cut or Mitred to Order.
Quote Number when Ordering.

3 POINT.—*(Continued.)*

No.		
463		℔ length 10d.
464		℔ length 10d.
465		℔ length 1/-
466		℔ length 1/-
467		℔ length 1/-
468		℔ length 1/-
469		℔ length 1/-
470		℔ length 1/-
471		℔ length 1/-
472		℔ length 1/9
473		℔ length 1/-
474		℔ length 1/-
475		℔ length 1/9
476		℔ length 1/-
477		℔ length 1/2
478		℔ length 1/2
479		℔ length 1/2
480		℔ length 1/2
481		℔ length 1/2
482		℔ length 1/2
483		℔ length 1/2
484		℔ length 1/2
485		℔ length 1/2
486		℔ length 1/3
487		℔ length 1/6
488		℔ length 2/-

4 POINT.

No.		
489		℔ length 1/6

5 POINT.

490		℔ length 1/6
491		℔ length 1/6
492		℔ length 1/6
493		℔ length 1/6
494		℔ length 1/6
495		℔ length 1/6
496		℔ length 1/6
497		℔ length 1/6
498		℔ length 1/6
499		℔ length 1/6
500		℔ length 1/6
501		℔ length 1/6
502		℔ length 1/6
503		℔ length 1/6
504		℔ length 1/6
505		℔ length 1/6

6 POINT.

506		℔ length 2/2
507		℔ length 2/9
508		℔ length 2/9
509		℔ length 1/9
510		℔ length 2/-
511		℔ length 2/-

The prices at the sides are for 16-inch lengths, to which a small extra charge is made for cutting to measure.

BRASS COMBINATION RULES.

SET No. 1.—**£5 5s.**
Including Box and assortment of Corners.

PRIMARY RULES.

424

422

472

488

446

507



SELECTED COMBINATIONS.

701



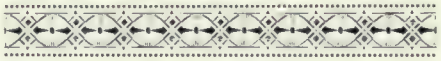
702



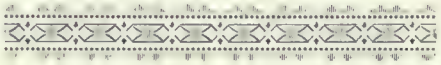
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704



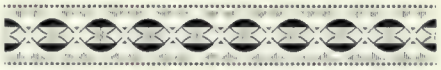
705



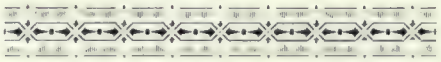
706



707



708



709



SET No. 2.—**£4 4s.**
Including Box and assortment of Corners.

PRIMARY RULES.

422

433

486

472

506



SELECTED COMBINATIONS.

710



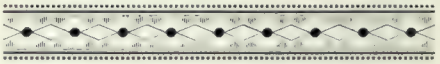
711



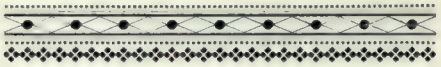
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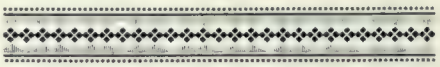
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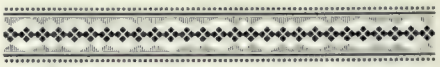
715



716



717



718



The Set gives 74 inches of any design, and the rules are cut to 1½, 3, 4½, 10½, 12, 16½, 18, 19½, 22½, 24, 25½, and 34½ ems.
Cut to point standard. For Corners see page 6.

BRASS COMBINATION RULES.

SET No. 3. £4 7s. 6d.
Including Box and assortment of Corners.

PRIMARY RULES.

434

436

438

475

502

SELECTED COMBINATIONS.

719

720

721

722

723

724

725

726

727

SET No. 4. £4 15s.
Including Box and assortment of Corners.

PRIMARY RULES.

433

472

456

509

487

SELECTED COMBINATIONS.

728

729

730

731

732

733

734

735

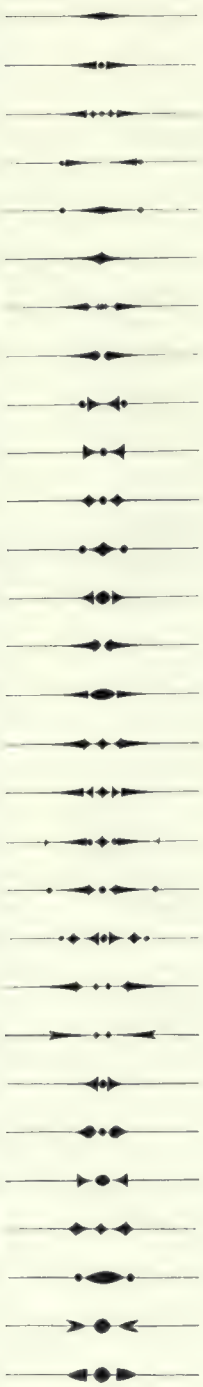
736

The Set gives 74 inches of any design, and the rules are cut to 1½, 3, 4½, 10½, 12, 16½, 18, 19½, 22½, 24, 25½, and 34½ ems. Cut to point standard. For Corners see page 6.

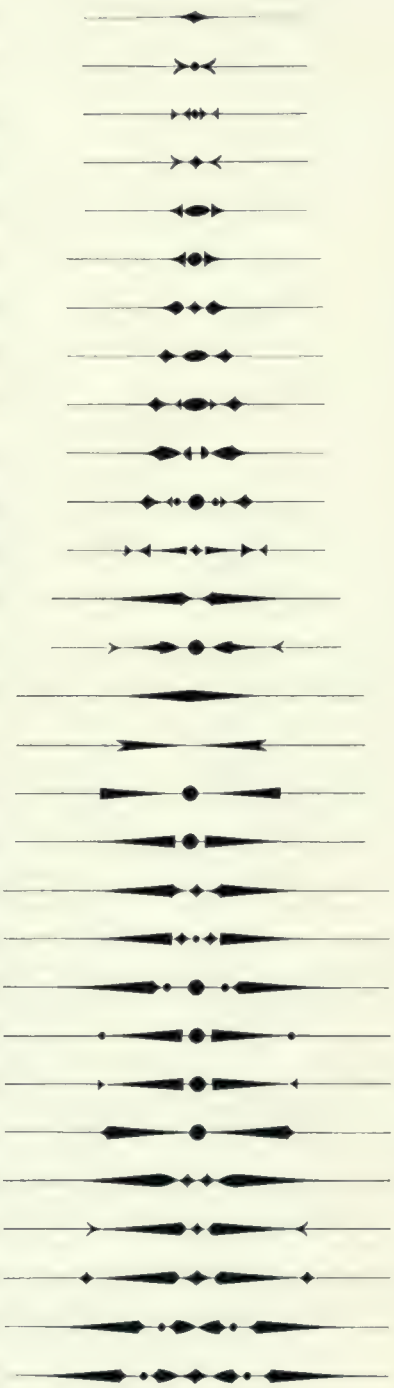
ORNAMENTAL BRASS DASHES.

ON 6 POINT BODIES.

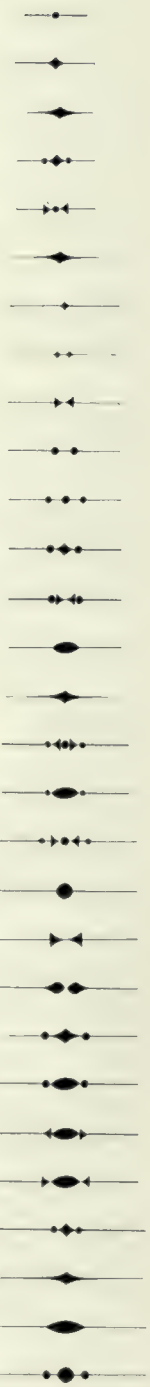
47 48 49 50 51 7 52 53 54 55 17 18 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72



1 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46



73 74 9 75 76 3 13 14 77 78 79 80 81 82 8 83 84 15 85 86 87 88 89 90 91 16 2 92 93

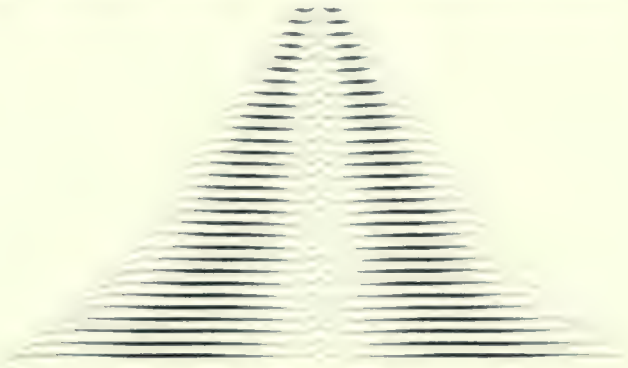


PRICE.

On 6 point bodies ... ... **7s. 6d.** ℔ doz.

The lengths of these Ornamental Brass Dashes can be increased or diminished.

BRASS BRACES on One-and-a-Half-Point Bodies.



PRICES.

	£	s.	d.
ASSORTMENT A.—Contains four each of 2, 2½, 3, 3½, 4, 4½, 5, 5½, 6, 6½, 7, 7½, and 8 ems.—52 Braces	0	6	0
ASSORTMENT B.—Contains four each of 2, 2½, 3, 3½, 4, 4½, 5, 5½, 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10, 10½, 11, 11½, 12, 12½, 13, and 13½ ems.—96 Braces	0	12	0
ASSORTMENT C. Contains four each of 2, 2½, 3, 3½, 4, 4½, 5, 5½, 6, 6½, 7, 7½, 8, 8½, 9, 9½, 10, 10½, 11, 11½, 12, 12½, 13, 13½, 14, 14½, 15, 15½, 16, 16½, 17, 17½, 18, 19, and 20 ems. 140 Braces	1	0	0

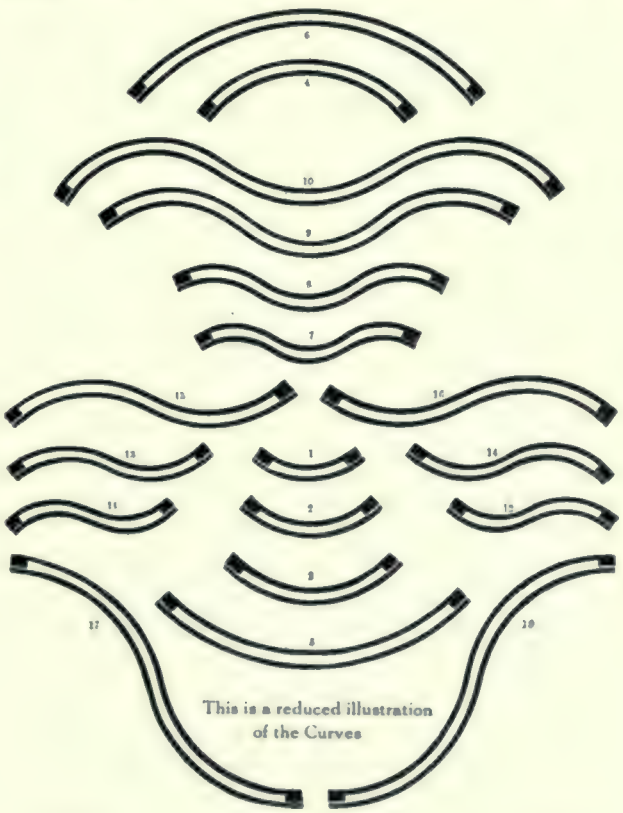
BRACES ORDERED SEPARATELY.—2 ems to 13½ ems, **1s. 6d.** per dozen; 14 ems to 20 ems, **2s. 3d.** per dozen.
Larger sizes at proportionate prices.

BRASS CURVES, WITH JUSTIFYING STOP.

Can be justified through the stick in the usual way, and adapted to any size type.

LENGTH OF CURVES
From Point to Point.

No. 1.— 6½ ems.
„ 2.— 8½ „
„ 3.— 10½ „
„ 4.— 13 „
„ 5.— 19 „
„ 6.— 21 „
„ 7.— 13 „
„ 8.— 16 „
„ 9.— 25 „
„ 10.— 30 „
„ 11.— 10 „
„ 12.— 10 „
„ 13.— 12 „
„ 14.— 12 „
„ 15.— 17 „
„ 16.— 17 „
„ 17.— 15 „
„ 18.— 15 „



LENGTH OF CURVES.
From Point to Point.

No. 1.— 6½ ems.
„ 2.— 8½ „
„ 3.— 10½ „
„ 4.— 13 „
„ 5.— 19 „
„ 6.— 21 „
„ 7.— 13 „
„ 8.— 16 „
„ 9.— 25 „
„ 10.— 30 „
„ 11.— 10 „
„ 12.— 10 „
„ 13.— 12 „
„ 14.— 12 „
„ 15.— 17 „
„ 16.— 17 „
„ 17.— 15 „
„ 18.— 15 „

PRICE.—Complete Set in Mahogany Case, **15s. 0d.**

BOOKBINDERS' BRASS BLOCKING RULE.

BLOCKING HEIGHT OR TYPE HIGH.



PALLETS.

PALLETS.—Single Line, 11/- ℔ Set.



GOUGES.—15/9- ℔ Set.

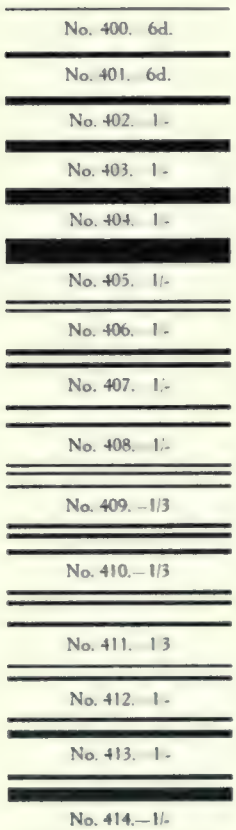


FILLETS.

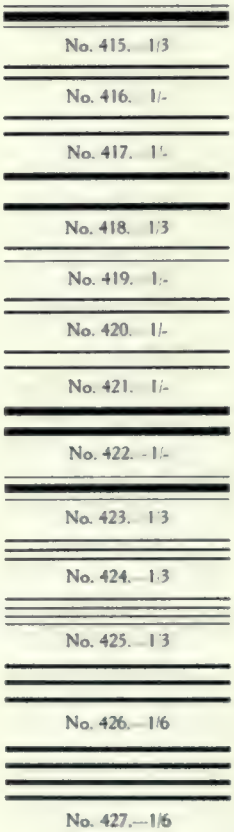


PRICES.

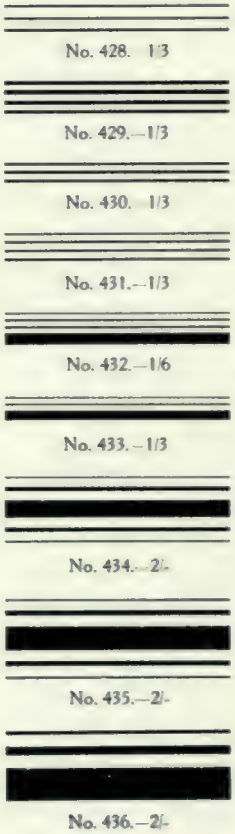
Per foot for Blocking Height only, in 12, 18, and 24-inch Lengths.



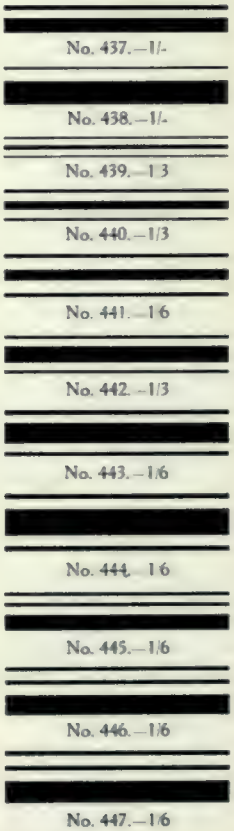
No. 400. 6d.
No. 401. 6d.
No. 402. 1-
No. 403. 1-
No. 404. 1-
No. 405. 1/-
No. 406. 1-
No. 407. 1/-
No. 408. 1/-
No. 409.—1/3
No. 410.—1/3
No. 411. 1/3
No. 412. 1-
No. 413. 1-
No. 414.—1/-



No. 415. 1/3
No. 416. 1/-
No. 417. 1/-
No. 418. 1/3
No. 419. 1/-
No. 420. 1/-
No. 421. 1/-
No. 422. -1/-
No. 423. 1/3
No. 424. 1/3
No. 425. 1/3
No. 426.—1/6
No. 427.—1/6



No. 428. 1/3
No. 429.—1/3
No. 430. 1/3
No. 431.—1/3
No. 432.—1/6
No. 433.—1/3
No. 434.—2/-
No. 435.—2/-
No. 436.—2/-



No. 437.—1/-
No. 438.—1/-
No. 439.—1/3
No. 440.—1/3
No. 441.—1/6
No. 442.—1/3
No. 443.—1/6
No. 444.—1/6
No. 445.—1/6
No. 446.—1/6
No. 447.—1/6

Every style of Pallet, Fillet, and Gouge made to order.

TYPE & BORDER CABINETS
GALLEY CABINETS
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WOOD FURNITURE
MECHANICAL QUOINS

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WOOD QUOINS
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GALLEYS, CHASES
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IMPOSING SURFACES
COMPOSING STICKS
DRYING RACKS
WIRE STITCHING MACHINES
CYLINDER MACHINES
PLATEN MACHINES
GALLEY PROOF PRESSES
PERFORATING MACHINES
PAPER CUTTERS
RULE AND LEAD CUTTERS
MITREING MACHINES
"UNIVERSAL" MACHINE, &c.

H. W. CASLON
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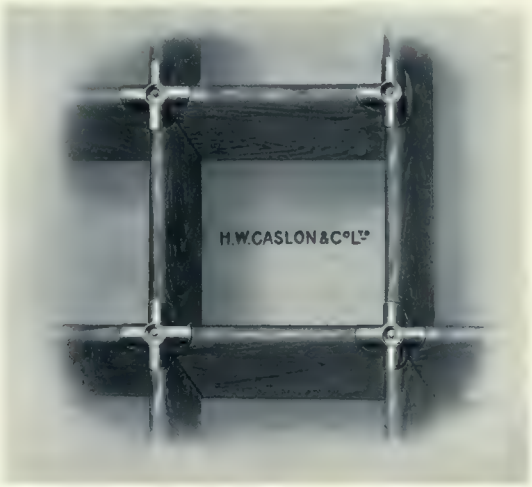
PRINTING MATERIALS.

TYPE CASES.

THE NEW TRIPLE-BOTTOM CASE WITH BRASS CLAMPS.

These cases are of unusual strength, owing to the use of a brass clamp over the corner of each box, and a long pin which is driven through centre of each clamp and clinched, holding the partitions firmly to the bottom of the case, so that, with fair usage they are practically indestructible.

These cases are made with special care and with selected materials, and are recommended to those who have learned the lesson that "the best is the cheapest."



PRICES.

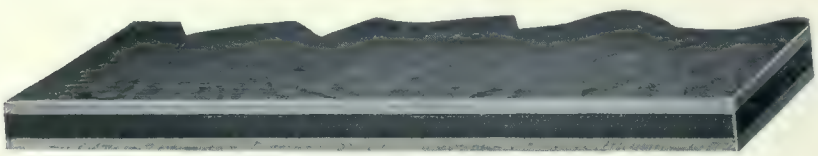
Upper and Lower, **6/9** ℔ pair. Double, **4/6** each. Treble, **4/6** each.

For orders of 25 Pairs or 50 Cases, Uppers or Lowers, a reduction of 9d. per Pair will be made. For orders of not less than 25 Cases each of any kind (other than Uppers or Lowers), or 3 dozen assorted, a reduction of 6d. per Case will be made.

For Illustrations of various Cases see pages 24 to 28. For complete Price List see page 28.

Notwithstanding the perfection to which Case-making has been brought, one fault in their construction has hitherto never been remedied—the tendency of the bottom to CRACK THROUGH SWELLING OR SHRINKING. In the NEW CASE this difficulty is entirely overcome by a most ingenious contrivance, which the following illustrations will explain.

The Three-Ply Bottom.



Sectional view of bottom.

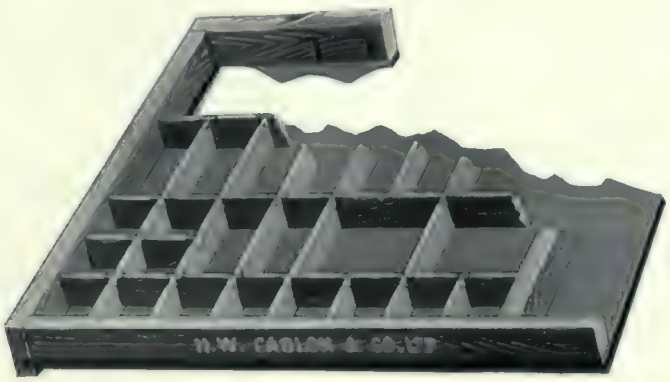
The New Case bottom CANNOT SHRINK, SWELL, OR CRACK, being made of three pieces of wood, the grain of which is crossed. There is no more possibility of this bottom cracking than there is of a board cracking crosswise against the grain.

LIGHTNESS AND STRENGTH COMBINED.



Sectional view, showing three-ply bottom, and grooves in side and bottom (*See* A A.) Note that the Slots in the side rails, which receive the partitions, are grooved as far as the bottom groove only.

Sliding Friction Reduced.



This case, when placed in Cabinet or Case Rack, RESTS ON THE SIDE RAILS ONLY; the grain of the wood in the sides, and the slides on which they rest, run parallel, which ensures a free and easy motion.

Hitherto all cases have ridden on the bottoms against the grain of the slides. The least wear exposed the heads of the nails which secured the bottom to the case, and a constant grinding was the result.

PRICES.

Upper and Lower, **6/9** ℔ pair. Double, **4/6** each. Treble, **4/6** each.

For orders of 25 Pairs or 50 Cases, Uppers or Lowers, a reduction of 9d. per Pair will be made. For orders of not less than 25 Cases each of any kind (other than Uppers or Lowers), or 3 dozen assorted, a reduction of 6d. per Case will be made.

For Illustrations of various Cases see pages 24 to 28. For complete Price List see page 31.

FEATURES WHICH NO OTHER CASE POSSESSES.

THE ONLY CASE fitted with a bottom which is not jointed.
THE ONLY CASE in which the bottom cannot crack, shrink, or swell.
THE ONLY CASE which slides on side rails, and does not scrape along on its bottom.
THE ONLY CASE from which the bottom cannot be torn off, because it is rabbeted into the side and front.

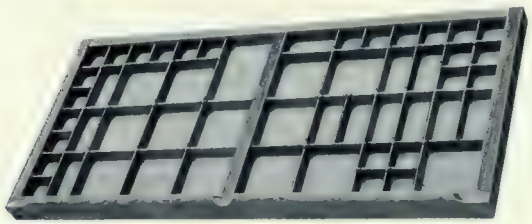
IMPROVED TYPE CASES.

H. W. CASLON & CO.'S Improved Type Cases offer to the printer in the way of finish, accuracy, and durability, the last word in the development of this important article. The special features include a stiffer framework ; a stouter, stronger, and better finished three-ply bottom ; also additional security is obtained by pinning every crossing of the partitions and clinching same underneath. *See pages 22 and 23.*



Model **1.** Upper Case. **6/9** per pair.

The old standard and generally used Cap Case, in which all the boxes are the same size. For certain work in which there is a large number of peculiar sorts this lay is still necessary.



Model **2.** Lower Case. **6/9** per pair.

The old standard Lower Case which, until the introduction of the new lay, was the most popular kind in use.



Model **3.** Double Case. **4/6** each.

Old standard Double Case. Universally used before the introduction of the new lay.



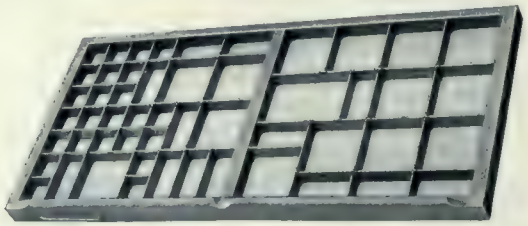
Model **4.** Improved Double Case. **4/6** each.

Gives nearly a half more accommodation for the caps than the ordinary Double Case, besides providing boxes for all the usual sorts in a jobbing fount.



Model **5.** NEW LAY.—Upper Case. **6/9** per pair.

This new style of Upper Case gives greater accommodation for the caps, an improvement long needed ; the proportion of caps and small caps in body founts is here provided for.



Model **6.** NEW LAY.—Lower Case. **6/9** per pair.

This new style of case is a distinct benefit. The boxes in constant use have been brought to the right side, and the letters are so grouped that great economy of time results.



Model **7.** NEW LAY.—Double Case. **4/6** each.

This New Lay Double Case is of great value in display work. More room is provided for caps, and as the spaces, figures and caps are in front, composition and distribution are greatly facilitated.



Model **8.** Complete Roman Case. **6/-** each.

Holds caps, small caps, lower case, and figures. The case in which are combined all the boxes that are to be found in a regular pair of news cases.

For orders of 25 Pairs or 50 Cases, Uppers or Lowers, a reduction of 9d. per Pair will be made.

For orders of not less than 25 Cases each of any kind (other than Uppers or Lowers), or 3 dozen Assorted, a reduction of 6d. per Case will be made.

N.B.—When ordering, please quote Model Numbers.

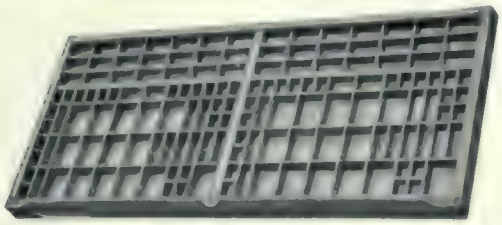
IMPROVED TYPE CASES.

H. W. CASLON & CO.'S Improved Type Cases possess an excellent framework, a strong and well-finished three-ply bottom, and are also fitted with brass clamps.



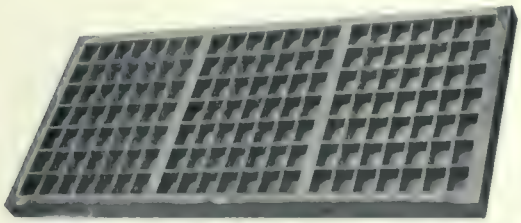
Model 9. Double Lower Case. 5/- each.

For holding two founts of caps and figures; or caps, lower case, and double fount of figures; or a fount each of roman and bold face.



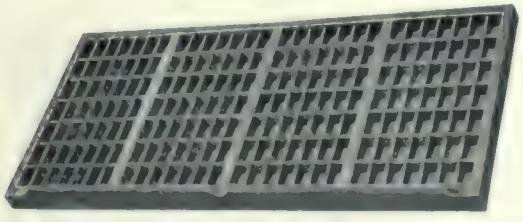
Model 10. Double Double Case. 8/- each.

This case is useful when two founts are required—Antique and Roman for catalogue work.



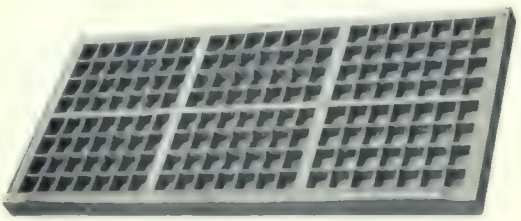
Model 11. Treble Case. 4/6 each.

Will accommodate three founts of caps, figures, and points. Convenient for keeping series which have three sizes cast on the same body, working together as caps and small caps.



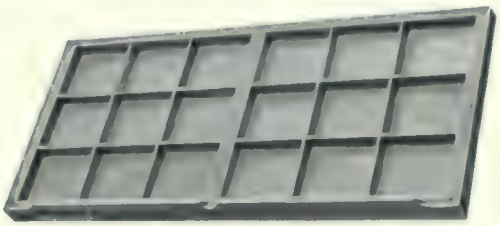
Model 12. Four Fount Case. No. 2. 5/6 each.

When three or four sizes are cast on the same body, working together as caps and small caps, this case is advantageous.



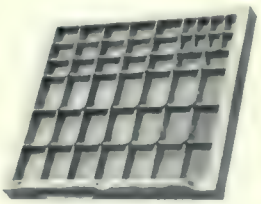
Model 13. Six Fount Case. 7/- each.

Will hold small founts of caps. Useful when several sizes are cast on the same body.



Model 14. Figure Case. 4/- each.

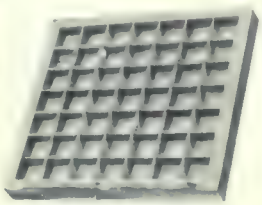
A necessity for figure work, such as time tables, &c.



Improved Half Case.

Model 15. 3/- each.

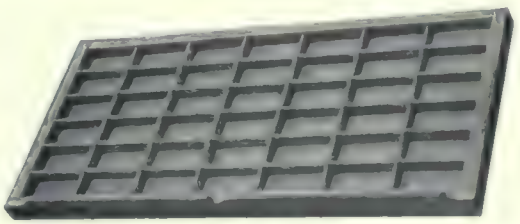
Very useful for small founts of caps, figures, and points only.



Half Case.

Model 16. 3/- each.

Very useful for small founts of caps, figures, and points only.



Model 17. Border Case. 4/6 each.

Suitable for borders, or large sizes of jobbing letters.

For orders of 25 Pairs or 50 Cases, Uppers or Lowers, a reduction of 9d. per Pair will be made.

For orders of not less than 25 Cases each of any kind (other than Uppers or Lowers) or 3 dozen Assorted, a reduction of 6d. per case will be made.

N.B.—When ordering, please quote Model Numbers.

IMPROVED TYPE CASES.

H. W. CASLON & CO.'S Improved Type Cases possess an excellent framework, a strong and well-finished three-ply bottom, and are also fitted with brass clamps.



Model **18.** Jobbing Upper Case. **4**/- each.

For capitals, points, and figures. Also useful for caps of large sizes of metal poster type, or may be advantageously used for any large jobbing fount of capitals only.



Model **19.** Display Case. **4**/- each.

For capitals, points, and figures. Also useful for caps of large sizes of metal poster type, or may be advantageously used for any large jobbing fount of capitals only.



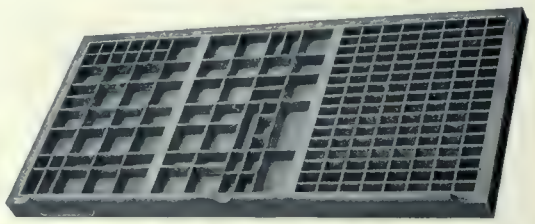
Model **20.** Greek Upper. **7**/**6** each. **12**/- per pair.

For school examination papers, paragraphs, quotations, &c., Greek is very necessary *(see special sheet)*. Can be supplied with slide-on covers at **9**/- each, **15**/- per pair.



Model **21.** Greek Lower. **7**/**6** each **12**/- per pair.

For school examination papers, paragraphs, quotations, &c., Greek is very necessary *(see special sheet)*. Can be supplied with slide-on covers at **9**/- each, **15**/- per pair.



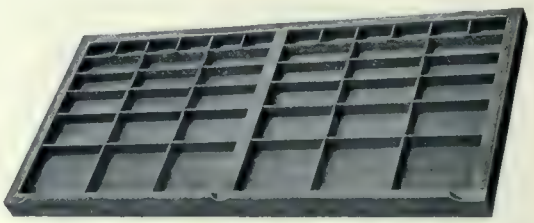
Model **22.** Greek Double, No. 1. **8**/- each.

Holds sufficient to meet the needs of an average sized office. Small, but useful, complete assortments, ready laid in case, with lid, can also be supplied, price **£3 3s.** *(see special sheet)*. Can be supplied with slide-on covers at **9**/**6** each.



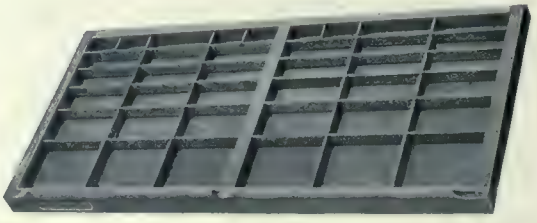
Model **23.** Greek Double, No. 2. **8**/- each.

Holds sufficient to meet the needs of an average sized office. Small, but useful, complete assortments, ready laid in case, can also be supplied, price **£3 3s.** *(see special sheet)*. Can be supplied with slide-on covers at **9**/**6** each.



Model **24.** Justifying Case, No. 1. **4**/- each. **7**/**6** per pair.

Made the same size as an ordinary case. Will hold a complete assortment of spaces from 6-point to 18-point.



Model **25.** Justifying Case, No. 2. **4**/- each. **7**/**6** per pair.

Made the same size as an ordinary case. Will hold a complete assortment of spaces from 12-point to 48-point.

For orders of 25 Pairs or 50 Cases, Uppers or Lowers, a reduction of 9d. per Pair will be made.

For orders of not less than 25 Cases each of any kind (other than Uppers or Lowers) or 3 dozen assorted, a reduction of 6d. per case will be made.

N.B.—When ordering, please quote Model Numbers.

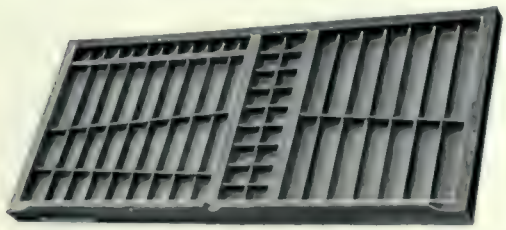
IMPROVED TYPE CASES.

H. W. CASLON & CO.'S Improved Type Cases possess an excellent framework, a strong and well-finished three-ply bottom, and are also fitted with brass clamps.



Model 26. Justifying Case, No. 3. **4/-** each. **7/6** per pair.

This case will hold a complete assortment of spaces from 6-point to 36-point. Made the same size as an ordinary case.



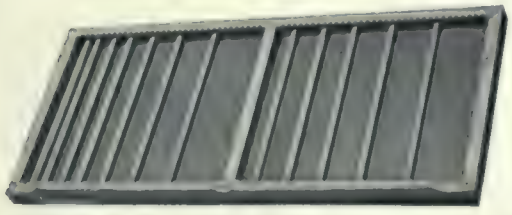
Model 27. Brass Rule Case, No. 1. **5/-** each.

This case has compartments for 1 to 43 ems by ems, 1½ to 9½ ems by ens, and right and left mitres from 3 to 6 ems by ens.



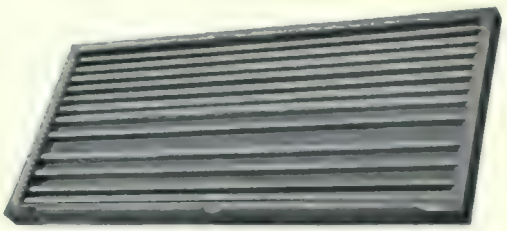
Model 28. Brass Rule Case, No. 2, with Cover. **8/-** each.

Full-sized Brass Rule Case. For particulars of assortments of the various Scales of Brass Rule see Brass Rule Section.



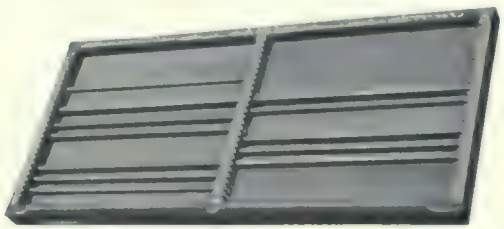
Model 29. Lead and Clump Case. **4/-** each.

Holds a quantity of Material. Strongly made and fitted with 12 movable strips. Extra strips supplied at 1/- dozen. For particulars of Assortments see Spacing Material.



Model 30. Wood Type Case, No. 1. **4/-** each.

This case is slotted at the sides, and fitted with 6 movable strips adjustable to ems of 12 point. Extra strips supplied at 1/6 dozen.



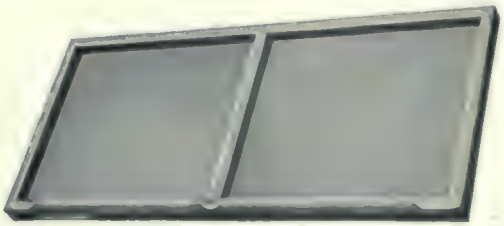
Model 31. Wood or Large Metal Type Case, No. 2. **4/6** each.

This case contains centre bar with slotted sides, and fitted with 12 movable strips adjustable to ems of 12 point. Extra strips supplied at 1/- dozen.



Model 32. Blank Case, No. 1. **3/-** each.

Suitable for the keeping of blocks, small founts of wood letter, or large metal types.



Model 33. Blank Case, with Centre Bar, No. 1a **3/-** each.

Suitable for the keeping of blocks, small founts of wood letter, or large metal types.

For Orders of 25 Pairs or 50 Cases, Uppers or Lowers, a reduction of 9d. per Pair will be made.

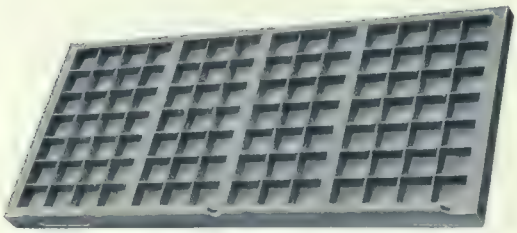
For orders of not less than 25 Cases each of any kind (other than Uppers or Lowers), or 3 dozen Assorted, a reduction of 6d. per Case will be made.

N.B. When ordering, please quote Model Numbers.

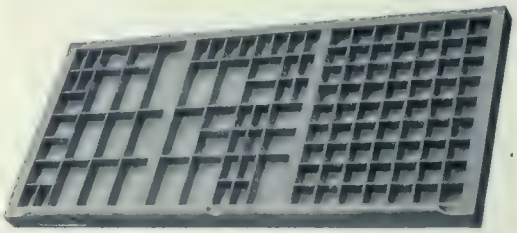
IMPROVED TYPE CASES.

H. W. CASLON & CO.'S Improved Type Cases possess an excellent framework, a strong and well-finished three-ply bottom, and are also fitted with brass clamps.

SCOTCH CASES.—Scotch Size and Lay.



Model **34.** Scotch Upper Case. **6/9** per pair.



Model **36.** Scotch Double Case (Ordinary Lay). **4/6** each.



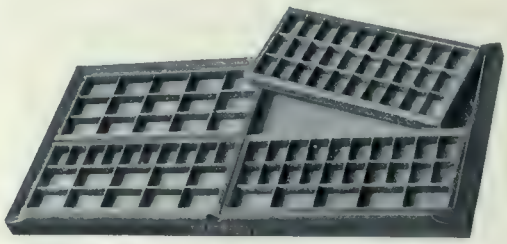
Model **35.** Scotch Lower Case. **6/9** per pair.



Model **37.** Scotch Improved Double Case. **4/6** each.



Model **33a.** McNeill Double Case. **4/6** each.



Model **33b.** Four "Quarter" Cases in Full Size Blank Case. **12/6** complete.

BRASS LABEL HOLDERS.



These Label Holders will be found invaluable for labelling type cases and drawers of every kind. The Price given includes blank cards and brass tacks complete. PRICE **10/6** per hundred.

COMBINATION "QUARTER" CASES.

The practical utility of the Combination "Quarter" Case is at once apparent. It consists of a full size blank case, fitted with four loose "Quarter" cases, thus providing a most convenient and economical method for keeping special sorts such as Split Fractions, Commercial Signs, Accents, Mathematical Signs, &c., which, regardless of cost and time, are too often misplaced in some odd boxes of the upper case, or stored away in some remote place, and can seldom be found when wanted. It is also adaptable for ordinary figures, and would prove most useful for all kinds of tabular work.

There are many advantageous uses to which the small cases can be put, and being movable, they can be placed on the stone or frame just where they are required, convenient to the hand of the compositor. These cases are invaluable for setting price lists, time tables, mathematical work, dictionaries, &c. The diagrams below show a few of the practical lays suitable for most classes of commercial work, but others will readily suggest themselves for special requirements.



Four "Quarter" Cases in Full Size Blank Case. Model 33b.



For Split Fractions and Commercial Signs.



For Mathematical Signs.

POINT JUSTIFYING CASES.

Lay of Point Justifying Case, No. 1.

6×1½	6×1	8×1½	8×1	10×2	10×1½	12×2½	12×1½	14×2½	14×1½	18×3½	18×2
6 × 1½		8 × 2		10 × 2½		12 × 3		14 × 3½		18 × 4½	
6 × 2		8 × 2½		10 × 3½		12 × 4		14 × 4½		18 × 6	
6 × 3		8 × 4		10 × 5		12 × 6		14 × 7		18 × 9	
6 × 6		8 × 8		10 × 10		12 × 12		14 × 14		18 × 18	
6-pt. Quads.		8-pt. Quads.		10-pt. Quads.		12-pt. Quads.		14-pt. Quads.		18-pt. Quads.	

Model 24.

Lay of Half Upper Case.

1	2	3	4	5	:	.	'	,
6	7	8	9	0	£	&	'	Æ Œ
X	Y	Z	.	,	U	J		
A	B	C	D	E	F	G		
H	I	K	L	M	N	O		
P	Q	R	S	T	V	W		

Model 15.

Justifying cases save time and labour in the modern composing room.

For prices and particulars of our various cases see pages 24 31.

Lay of Point Justifying Case, No. 2.

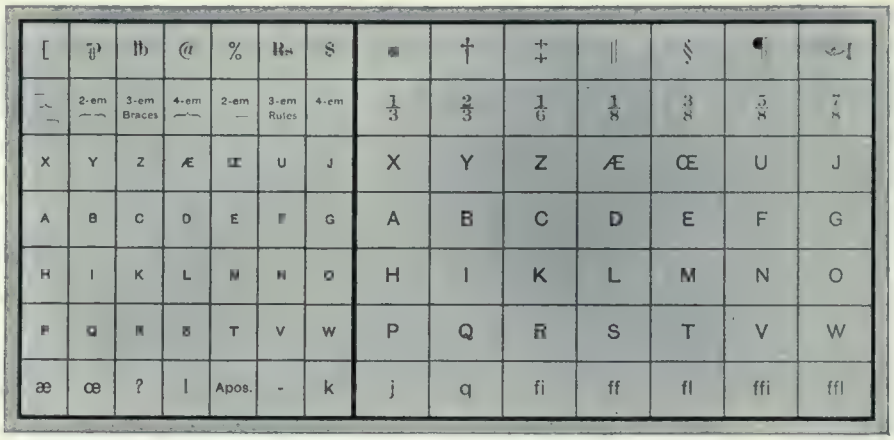
12×2½	1½-pt.	24 × 1	30×3	30×1	36×3	36×1	42 × 1	48 × 1
12 × 3		24 × 3	30 × 6		36 × 6		42 × 3	48 × 3
12 × 4		24 × 6	30 × 10		36 × 9		42 × 6	48 × 6
12 × 6		24 × 8	30 × 12		36 × 12		42 × 12	48 × 12
12 × 12		24 × 12	30 × 18		36 × 18		42 × 24	48 × 24
12-pt. Quads.		24 × 24	30 × 30		36 × 36		42 × 42	48 × 48

Model 25.

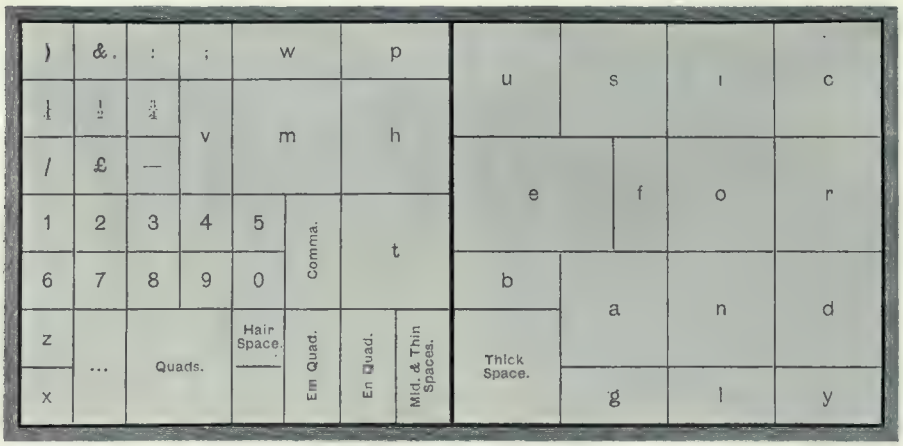
NEW LAY CASES.

Registered No. 375,052.

The New Lay Upper Case has been designed to supply greater accommodation for the caps in body founts, thus making better provision for the uneven proportion of caps and small caps. In the New Lay Lower Case the boxes in constant use have been brought to the right side, and the letters are so grouped that great economy of time results on all classes of work. The spaces are also arranged at the front, thus accelerating justification.—PRICE **6/9** per pair.



Model **5.**—New Lay Upper Case.



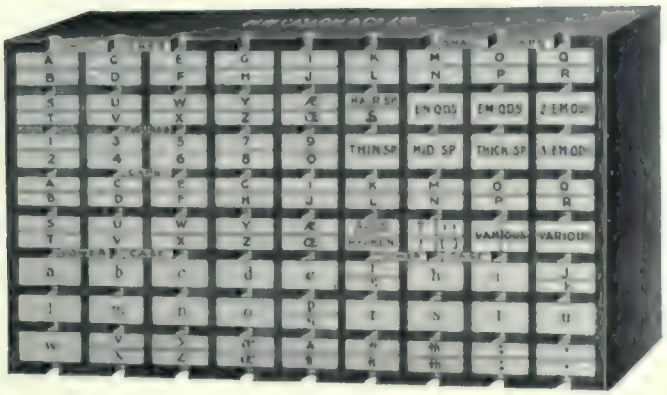
Model **6.**—New Lay Lower Case.

The New Lay Double Case is of great value in display work. More room is provided for the caps, and as the spaces, figures, and caps are in the front, composition and distribution are greatly facilitated.—PRICE **4/6** each.



Model **7.**—New Lay Double Case.

PIGEON-HOLE FOUNT CASE.



Model **101.**- Pigeon-Hole Fount Case. Polished Hardwood, with Boxes. **£2 15s.** Without Boxes. **£1 15s.**

We beg to draw attention to our Pigeon-Hole Fount Case, which is adapted for the reception of the boxes in which we supply our spaces and quadrats. It is scarcely necessary to enumerate all the advantages of this fount case over the inconvenient and unwieldy fount cases hitherto in use, for its superiority in every respect must be apparent to all practical printers. It can be placed against a wall, or set back to back in the open space of an office.

It occupies little space, and is equally adapted to large or small founts.
It is much cleaner, as no dust can possibly get to the type.
It is more convenient, each sort having its own movable box.
It is much cheaper, holding as much as three ordinary fount cases.

PRICE LIST OF IMPROVED TYPE CASES, &c.

	s.	d.
Blank Case, No. 1 (Model 32) ... ... each	3	0
Blank Case, with Centre Bar, No. 1a (Model 33)	3	0
Border Case (Model 17)	4	6
Brass Rule Case, No. 1 (Model 27)	5	0
Brass Rule Case, No. 2, with Cover (Model 28)	8	0
Complete Roman Case (Model 8)... ... ... each	6	0
Display Case (Model 19)	4	0
Double Case (Model 3)	4	6
Double Lower Case (Model 9)	5	0
Double Double Case (Model 10)	8	0
Figure Case (Model 14)	4	0
Fount Cases, Large ... ... per pair	£1	16 0
Four Fount Case, No. 2 (Model 12) ... ... each	5	6
Greek Upper Case (Model 20) ... 7s. 6d. each ; per pair	12	0
Greek Lower Case (Model 21) ... 7s. 6d.	12	0
Greek Double Case, No. 1 (Model 22) ... ... each	8	0
Greek Double Case, No. 2 (Model 23)	8	0
Half Case (Model 16)	3	0
Improved Half Case (Model 15)	3	0
Improved Double Case (Model 4)...	4	6
Jobbing Upper Case (Model 18)	4	0
Justifying Case, No. 1 (Model 24) ... ... 4s. each ; per pair	7	6
Justifying Case, No. 2 (Model 25) ... ... 4s.	7	6
Justifying Case, No. 3 (Model 26) ... ... 4s.	7	6
Lead and Clump Case (Model 29) ... ... each	4	0
Lower Case (Model 2) and **Upper Case** (Model 1) per pair	6	9

	s.	d.
McNeill Double Case for Advt. Work (Model 33a) ... each	4	6
New Lay Upper Case (Model 5) and **New Lay Lower Case** (Model 6) ... ... per pair	6	9
New Lay Double Case (Model 7)... ... ... each	4	6
Pigeon-Hole Fount Case (Polished Hardwood)		
With Boxes. 47in. × 28in. × 9in. (Model 101) ... each	£2	15 0
Without Boxes. 47in. × 28in. × 9in. (Model 101) ..	1	15 0
"Quarter" Cases (Model 33b)		
Quarter Case No. 1, for Figures, &c. ... ... each	2	6
Quarter Case No. 2, for Accents, Split Fractions, &c. ..	2	6
Quarter Case No. 3, for Figures, Fractions, &c.	2	6
Quarter Case No. 4, for Signs, &c.	2	6
Set of Four Quarter Cases in Full Size Blank Case, complete	12	6
Scotch Cases (Scotch Size and Lay)		
Upper Case (Model 34) Lower Case (Model 35) per pair	6	9
Double Case Ordinary Lay (Model 36) ... ... each	4	6
Improved Double Case (Model 37)	4	6
Six Fount Case (Model 13)	7	0
Teak Cases, all teak, Upper and Lower ... ... per pair	10	0
Teak Cases, all teak, Double... ... ... each	6	6
Teak Cases, with 3-ply bottoms, Upper and Lower per pair	8	0
Teak Cases, with 3-ply bottoms, Double ... ... each	5	6
Treble Case (Model 11)	4	6
Upper Case (Model 1) and **Lower Case** (Model 2) per pair	6	9
Wood Letter Case, Large, 23in. × 44in. (Model 38) *page* 42 each	6	6
Wood Type Case, No. 1 (Model 30) ... ... each	4	0
Wood or Large Metal Type Case, No. 2 (Model 31) ..	4	6

Dust proof Cases with 2 Cup Handles each, Uppers and Lowers, 3d. per pair extra ; Doubles, &c., 2d. each extra.

For orders of 25 Pairs or 50 Cases, Uppers or Lowers, a reduction of 9d. per pair will be made.

For orders of not less than 25 Cases each of any kind (other than Uppers or Lowers), or 3 dozen Assorted, a reduction of 6d. per case will be made.

N.B. When ordering, please quote Model Number.

COMPOSING FRAMES.

ORDINARY OPEN FRAMES.

MESSRS. H. W. CASLON & CO., LTD., offer to the Printer the following Composing Frames, which are substantially constructed of selected hardwood, and firmly bolted. The runners are L shaped, so that panelling at the sides is unnecessary. That they will stand constant hard usage is evidenced by the many thousands which are in use throughout the country.



Model **102.**—Single or Three-Quarter Frame, with Rack for 12 Cases. Hardwood. **16s.**



Model **103.**—Double News or Whole Frame, with Rack for 12 Cases. Hardwood. **£1 2s.**



Model **104.**—Double Frame, with Galley Rest and Racks for 24 Cases. Hardwood. **£1 6s.**

PRICES.

	Hardwood. £	s.	d.
Single or Three-Quarter Frame, fitted with Rack for 12 Cases (Model **102**) ...	**0**	**16**	**0**
Double News or Whole Frame, fitted with Rack for 12 Cases (Model **103**) ...	**1**	**2**	**0**
Double Frame, fitted with Galley Rest and Racks for 24 Cases (Model **104**) ...	**1**	**6**	**0**

CASES.

		s.	d.
Upper and Lower	℔ pair	**6**	**9**
Doubles	each	**4**	**6**

For orders of 25 Pairs or 50 Cases, Uppers or Lowers, a reduction of 9d. per pair will be made.

For orders of not less than 25 Cases, each of any kind (other than Uppers or Lowers), or 3 dozen assorted, a reduction of 6d. per Case will be made.

For particulars of our numerous Cases, see pages 24—31.

N.B.—When ordering, please quote Model Number.

NEW IMPROVED OPEN FRAME.

H. W. CASLON & CO.'S New Improved Open Frames are strongly built of hardwood, and well finished. They have greater case capacity, and many other features which the ordinary frames do not possess.



Model **105.** Improved Single or Three-quarter Frame, with Rack for 16 Cases. **£1.**

The New Improved Open Frames effect a considerable saving in floor space, while owing to the top overhanging, the compositor can stand closer to his case, thus facilitating composition.

The floor space measurements are: Single or Three-Quarter Frame 16½ in. × 36 in.; Whole Frame, 16½ in. × 54 in.; Double Frame 16½ × 70¾ in Depth from back to front in deepest part 21½ inches.

The New Improved Open Frames are fitted with hardwood runners L shaped. Accommodation is provided for 16 and 32 cases respectively.

The New Improved Open Frames are much neater in appearance than the old style of frame, and at the same time supply the maximum of accommodation in the minimum of space.

PRICES.

	Hardwood £	s.	d.
Improved Single or Three-quarter Frame, with Rack for 16 Cases (Model **105**)	**1**	**0**	**0**
Improved Whole Frame with Rack for 16 Cases (Model **106**)	**1**	**7**	**0**
Improved Double Frame with Rack for 32 Cases (Model **107**)	**1**	**15**	**0**

NEW JOB FRAME.

The new Job Frame will be found of great advantage in the modern office where system is desired. Its utility in providing Galley Rests for storing matter at the side of the Case Racks is a feature which will commend itself to the up-to-date printer. Space required 53 in. × 16 in., height 61 ins.

Model **108a** is well made of hardwood and holds 17 cases and brackets for 1 pair on top. There are also two galley rests, and a rack for 14 half cases or letter boards.

Price ... **£2 12s. 6d.**

This new Job Frame can also be supplied Dustproof. See page 37.

CASES.

	s.	d.
Upper and Lower ... ... ℔ pair	**6**	**9**
Doubles ... ... each	**4**	**6**

For orders of 25 Pairs or 50 Cases, Uppers or Lowers, a reduction of 9d. per pair will be made.

For orders of not less than 25 Cases, each of any kind (other than Uppers or Lowers), or 3 dozen assorted, a reduction of 6d. per Case will be made.

For particulars of our numerous Cases, see pages 24–31.



Model **108a.** New Job Frame. Regd. No. 375,053. **£2 12s. 6d.**

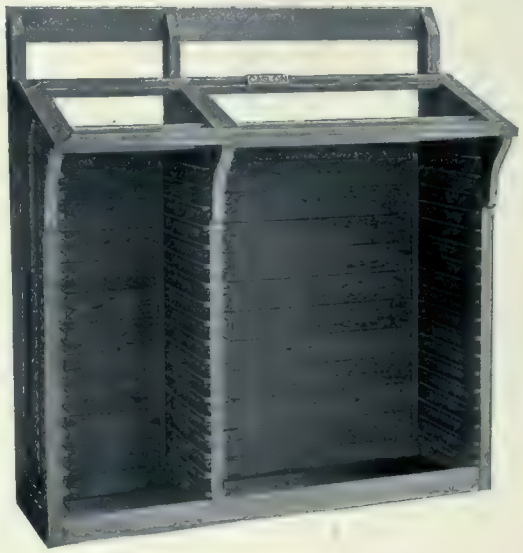
N.B.—When ordering, please quote Model Number.

NEW IMPROVED DUSTPROOF CABINET-FRAMES.

The New Improved Dustproof Cabinet Frames are similar to our Models No. **105**, **106**, and **107**, except that they are enclosed at back and sides. They can be used with Ordinary Cases and have been introduced to meet a growing demand for this class of frame. They can also be made to take Dustproof Cases. The New Improved Dustproof Frames allow of the Compositor standing close to his case, and are very neat in appearance.



Model **118.** Single Cabinet Frame, to hold 18 Cases. **£1 10s. 6d.**



Model **119.**—Whole Cabinet Frame, to hold 18 Cases and 18 Half Cases or Letter Boards. **£2 7s. 6d.**



Model **120.**—Double Cabinet Frame, to hold 36 Cases. **£2 14s. 6d.**

The approximate floor space measurements are: Single Cabinet Frame, 16½ × 36 in.; Whole Cabinet Frame, 16½ × 54 in.; Double Cabinet Frame, 16½ × 70¾ in. Depth from back to front in deepest part 21½ inches.

PRICES.

	£	s.	d.
Single Cabinet Frame, to hold 18 Cases (Model **118**)	**1**	**10**	**6**
Whole Cabinet Frame, to hold 18 Cases and 18 Half Cases or Letter Boards (Model **119**)	**2**	**7**	**6**
Double Cabinet Frame, to hold 36 Cases (Model **120**)	**2**	**14**	**6**

N.B.—When ordering, please quote Model Number.

THE YORK FRAMES.

DESIGNED TO ECONOMISE FLOOR SPACE, GIVING GREATEST CASE CAPACITY TO LEAST AREA.

H. W. CASLON & CO.'S York Frames are substantially constructed of selected hardwood, and firmly bolted. They contain many features which ordinary frames do not possess, and are also supplied dustproof at slightly increased prices.



Model 110. The York Centre Frame.
Ordinary. £2 10s. Dustproof. £2 15s.



Model 111. The York Double Frame.
Ordinary. £2 5s. Dustproof. £2 12s. 6d.



Model 112. The York Quadruple Frame.
Ordinary. £3 15s. Dustproof. £4 3s. 6d.

OTHER ADVANTAGES.

The lower cases project in front a few inches, giving the compositor ample leg room, and allowing him to get closer to the type. The angle of the lower case is just right for rapid setting.

The upper case is raised above the lower, and brought forward closer to the compositor's hand without obstructing the lower case.

The cases are held on strong iron brackets, securely screwed to a hard wood top, which is perfectly smooth, and very useful for storing tied-up matter and for other purposes.

A Double Frame holds 30 cases and 2 pairs of news cases on top. A Quadruple Frame holds 60 cases and 4 pairs of news cases on top. The Centre Frame holds 30 cases and 2 pairs of news cases on top.

Two ordinary Double Frames, with cases on top, placed back to back (allowing for over-hang of cases), are 72 in. long by 54 in. deep, and occupy an area of 27 square feet, whereas two York Double Frames, with cases on top, placed back to back, are 72 in. long by 42 in. deep, and occupy an area of only 21 square feet, the area saved being 6 square feet.

PRICES.

	Hardwood. Ordinary. £ s. d.	Hardwood. Dustproof £ s. d.
The York Single Frame, with Racks for 15 cases and Brackets for 1 pair on top (Model 109) ...	1 7 0	1 10 6
The York Centre Frame, with Racks for 30 cases and Brackets for 2 pairs on top, also Galley Rack for 6 Galleys (Model 110) ...	2 10 0	2 15 0
The York Double Frame, with Racks for 30 cases and Brackets for 2 pairs on top (Model 111) ...	2 5 0	2 12 6
The York Quadruple Frame, with Racks for 60 cases and Brackets for 4 pairs on top (Model 112) ...	3 15 0	4 3 6

N.B. When ordering, please quote Model Number.

FLAT-TOP DUSTPROOF CASE CABINETS.

THE BEST AND CHEAPEST.



Model **113.** Single Case Cabinet, with Rack for 18 Cases and 1 pair of Brackets. **£1 9s. 6d.**

These Case Cabinets are designed to give the greatest accommodation in the smallest floor space. Closed in all round and at the top, the Cabinets are Dustproof, and Dustproof Cases, with cup handles and varnished fronts, can be supplied in accordance with printers' requirements.

DUSTPROOF CASES.

		s.	d.
Upper and Lower	℔ pair	7	0
Doubles	each	4	8

For orders of 25 Pairs or 50 Cases, Uppers or Lowers, a reduction of 9d. per pair will be made.

For orders of not less than 25 Cases, each of any kind (other than Uppers or Lowers), or 3 dozen assorted, a reduction of 6d. per Case will be made.

For particulars of our Numerous Cases, see pages 24—31.

These Dustproof Case Cabinets are made of well-seasoned wood, strongly built and well-finished.

The following are the approximate floor-space measurements occupied by the various sizes of these Case Cabinets :—

Single Case Cabinet...	$16\frac{1}{2} \times 38\frac{1}{2}$ in.
Double Case Cabinet	$16\frac{1}{2} \times 72\frac{1}{2}$ „

The depth from back to front is 17 in.

The Cabinets are well and substantially built, and can be obtained either plain, or stained and varnished ; they are arranged to serve as Composing Frames with the addition of iron brackets. They are fitted with hardwood runners.

Tilting Brackets can be supplied in place of our No. 1 Brackets at **3s. 6d.** extra.



Model **114.**—Double Case Cabinet, with Racks for 36 Cases and 2 pairs of Brackets. **£2 7s. 6d.**

PRICES.

	£	s.	d.
Single Case Cabinet, with Rack for 18 Cases and Brackets for one pair up ... (Model 113)	1	9	6
Stained and polished ... ... (Model 113)	1	12	6
Complete with 18 Double and one pair of Cases, stained and polished, together with Iron Case Brackets... ... ... (Model 113)	6	6	0
Double Case Cabinet, with Racks for 36 Cases and Brackets for two pairs up ... (Model 114)	2	7	6
Stained and Polished ... ... (Model 114)	2	12	6
With L shaped runners let into frame, and all made of hardwood ... ... (Model 114)	3	0	0
Complete with 36 Double and two pairs of Cases, stained and polished, together with Iron Case Brackets ... ... (Model 114)	12	0	0

N.B.—When ordering, please quote Model Number.

FLAT-TOP DUSTPROOF CASE CABINET.



Model 115. Dustproof Case Cabinet, Hardwood, Stained and Polished, with Racks for 28 Cases 2 Drawers and 2 pairs of Brackets. £3 12s. 6d.

This Case Cabinet is similar in design to Model 114, with the useful addition of two drawers for copy, specimens, etc. a decided advantage in jobbing offices. Approximate floor space required, 72½ × 16½ in.

PRICE.

Flat-top Dustproof Case Cabinet Hardwood, Stained and Polished, fitted with 2 Drawers, 2 pairs of Brackets, and Racks for 28 Cases (Model 115)

£3 12s. 6d.

DUSTPROOF CASES.

	s.	d.
Upper and Lower ...per pair	7	0
Doubles ... ... each	4	8

For orders of 25 Pairs or 50 Cases, Uppers or Lowers, a reduction of 9d. per pair will be made.

For orders of not less than 25 Cases each, of any kind (other than Uppers or Lowers), or 3 dozen assorted, a reduction of 6d. per Case will be made.

DUSTPROOF JOBBING CABINET-FRAME.

In addition to the usual Rack for 17 Cases, this Jobbing Cabinet-Frame is made with a Drawer and Rack for 14 Jobbing Galleys, an arrangement which effects considerable saving in the compositor's time, as it enables him to have his work close at hand. The Cabinets supply a long-felt want for a plain, up-to-date Composing Frame, which has the hygienic advantage of being a dust excluder. Approximate floor space required, 55 × 16½ in.; height, 61 in.

PRICES.

	£	s.	d.
Dustproof Jobbing Cabinet-Frame, Hardwood, fitted with Rack for 17 Cases, 2 Galley Rests, Rack for 14 Galleys, and 1 pair of Brackets (Model 116)...	3	5	0
Stained and Polished...	3	12	6

Can also be supplied with Racks, etc., as Model 108a, at the above prices.



Model 116.—Dustproof Jobbing Cabinet-Frame, Hardwood, with Rack for 17 Cases, Drawer, 2 Galley Rests, Rack for 14 Galleys, and 1 pair of Brackets. £3 5s. Stained and Polished. £3 12s. 6d.

N.B. When ordering, please quote Model Number.

SPECIAL CABINET FRAMES.

Models **121** and **122.**—Special Enclosed Cabinet Frame Rack, to take 18 ordinary or dustproof cases, and one pair of brackets for cases on top. Also useful random at back. Approximate dimensions 38¼ in. wide × 16½ in. deep.

Prices: In Polished Hardwood (Model **121**), **£2 8s.**; In Whitewood (Model **122**), **£1 12s. 6d.**

Model **123.**—Special Extension Front Centre Frame, fitted with racks to take 34 ordinary cases and two pairs of brackets on top. Steel runners and extension fronts. Size 38¼ in. × 40 in. Price, in Polished Hardwood, **£5 5s.**



Model **121.**—Special Enclosed Cabinet Frame, in Polished Hardwood, **£2 8s.**
Model **122.**—Ditto, in Whitewood, **£1 12s. 6d.**



Model **123.**—Special Extension Front Centre Frame, in Polished Hardwood, **£5 5s.**

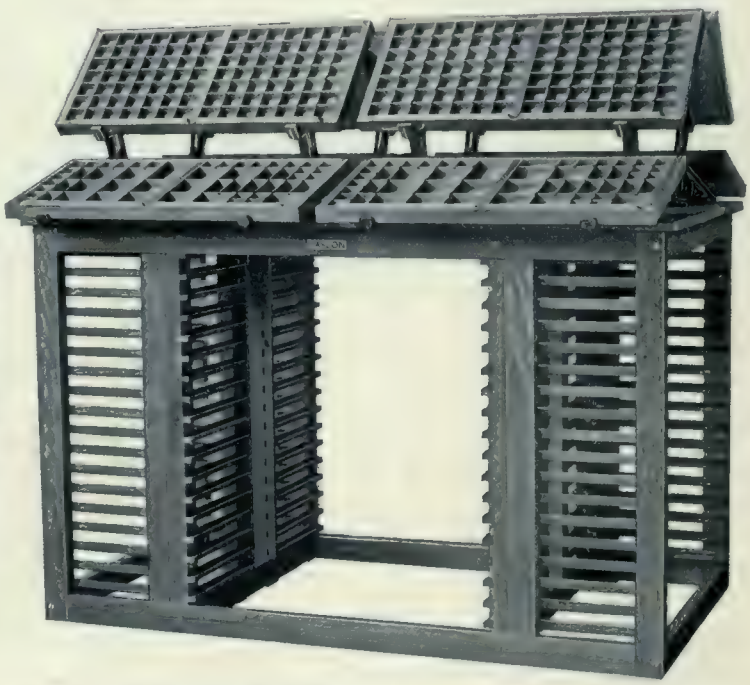
FLAT TOP QUADRUPLE FRAME.

This Quadruple Frame is made after the pattern originally supplied by us to the *Times*, but in a somewhat smaller size so as to bring the price down to a more moderate figure. The racks of stock cabinets are made to take ordinary cases, but the Model can be supplied to order (at the same price) to fit dustproof cases. The racks hold 68 cases, and the brackets supplied will take four pairs on the top. The arrangement of the racks admits a maximum of accommodation in a minimum of space, and the cases at the sides can be used without disturbing the compositors, thus obviating waste of time. Approximate dimensions 66 in. × 36 in.

PRICE.

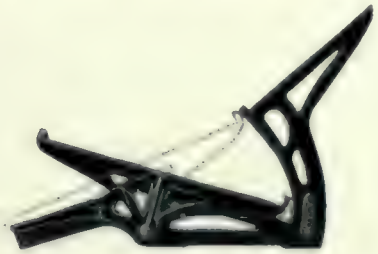
Quadruple Frame, with racks for 68 cases and brackets to take four pairs on top.
Model **124** ... **£6 17s. 6d.**

N.B.—When ordering, please quote Model Numbers.



Model **124.**—Quadruple Frame with racks for 68 cases and four pairs brackets, **£6 17s. 6d.**

THE TILTING CASE BRACKET, With Galley Rest.



With Galley Rest. 10s. 6d. per pair.

The Cut above shows Bracket tilted up, allowing compositor to empty on galley below lower case. The outlined portion represents Bracket holding case in position for setting.



Front View of Patent Tilting Bracket, showing Galley Rest.

The use of this Bracket renders the whole top of the Cabinet available for tied-up type, and saves time, as the compositor does not require to leave his case to empty his stick. By a slight movement of his hand he tilts the lower case up, and has access to the galley. The centre of gravity is so placed that while a very slight effort is necessary to tilt the case from the front, over thirty pounds' weight placed on the "e" box will not throw the case off its balance. These Brackets can be fixed on any flat surface.

CASE BRACKETS.



Case Bracket, No. 1.



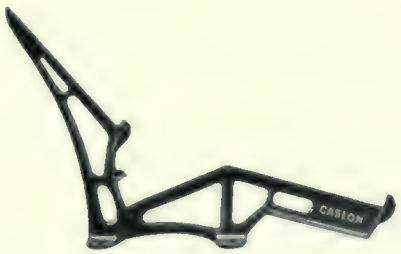
Case Bracket, No. 2.



Case Bracket, No. 3.



Model 127. Single Dustproof Cabinet, with Rack for 20 Cases and 2 pairs of Brackets. Hardwood. Polished. £3 12s. 6d.



Case Bracket, No. 4.

PRICES.

		s.	d.
Case Bracket, No. 1	P pair	7	0
Case Bracket, No. 2, fits on end of Flat Top Cabinet	,,	6	0
Case Bracket, No. 3, fits on any flat surface	,,	6	0
Case Bracket, No. 4	,,	6	0
Tilting Case Bracket with Galley Rest	,,	10	6

Model 127 is an illustration of the new Steel Run Cabinet, with twenty cases. By fixing the Iron Case Bracket, No. 2, on the top, it is at once converted into a Composing Frame for two compositors. Nos. 1 and 3 can be fixed to any flat top Cabinet or Rack, and will be found most useful at a time when temporary assistance in the composing room is necessary.

N.B.—When ordering, please quote Model Number.

WINDOW CABINETS.



Model **128.**—Window Cabinet, with Patent Tilting Brackets and Cases complete. **£7 10s.**

These are specially designed for placing in front of a window, so as not to obstruct the light, of which the cases on top get the full benefit. Two men may work undisturbed at the sides, while the jobbing cases in front are easily accessible. The top is flat, and useful for holding tied-up type.

These Cabinets have the Tilting Brackets and Galley Rest, which enable a compositor to empty his stick without leaving the Cabinet, by simply tilting his lower case, as shown in the illustration.

The bottom is made flush with the floor to prevent pie from getting underneath.

PRICES.

	£	s.	d.
The Window Cabinet, with 18 Double Cases, Tilting Brackets, and 2 pairs of Cases on the top. 45 in. high, 40 in. wide, 30 in. deep (Model **128**)	**7**	**10**	**0**
The Window Cabinet, without Cases but including Tilting Brackets (Model **128**) ...	**2**	**12**	**6**

BORDER CABINETS.

We have been not a little interested and disturbed when watching a careful hand trying to make provision for a new supply of borders. He probably selects a lower case for this purpose, in which he "lays" his new possession with loving care, using a 3-point lead to separate each line. Alas! in another week the faces he stands up so carefully will be in the fallen condition of a box of "e's," and those prized designs will wear out their edges more, when tossed and tumbled in a case, than under the pressure of a platen or cylinder machine.

These border Cabinets keep the most delicate types absolutely free from injury. They are made in four sizes, holding 4, 10, 20, or 40 trays. These are useful sizes for easy handling, and are furnished with thin strips of wood, notched at the ends to fit the grooves at the sides, and will accommodate large or small borders. The trays lie in the Cabinet at an inclined angle, and the contents can be kept in an upright position without the least trouble. The life of a border must be materially lengthened by this simple and satisfactory device.

PRICES.

	£	s.	d.
4-Drawer Cabinet, one tier, 14½ in. high (Model **129**) ...	**1**	**5**	**0**
10-Drawer Cabinet, one tier, 25 in. high (Model **130**) ...	**3**	**0**	**0**
*20-Drawer Cabinet, two tiers, 25 in. high (Model **131**) ...	**6**	**0**	**0**
*40-Drawer Cabinet, two tiers, 46 in. high (Model **132**) ...	**10**	**0**	**0**

Made of hardwood and handsomely finished.

*These Sizes are not kept in Stock, but can be supplied to order.



Model **132.**—40-Drawer Border Cabinet. **£10.**

N.B.—When ordering, please quote Model Number.

SPECIMEN CABINETS.



Model 133.—8-Drawer Specimen Cabinet. £4.

Designed specially for keeping Specimens of Printing. The drawers are made in two depths—2½ in. and 5 in., and are constructed to take folio, quarto, and octavo sheets. The Cabinet is fitted with a lock and key which secures all drawers. The Model 133 Cabinet is a convenient height for a letter copying press. The Cabinet is very handsomely made in hardwood, finished with bronze case pulls, and is a useful ornament to an office in which it is placed.

The general classification and preservation of specimens in a Cabinet enables customers to decide on what they want quickly, and in certain cases they suggest other requirements, especially in offices where high-class commercial typography is executed. A Specimen Cabinet is as necessary a part of a printing office outfit as is a catalogue to a type foundry. Let your prospective customers see specimens of your work at a glance and you will secure their orders.

PRICES.

Dimensions. High. Wide. Deep.	With Lock and Fitted Drawers and Polished. £ s. d.	Without Locking Device. £ s. d.
With 8 Drawers, 38×33½×25 in. (Model 133)	4 0 0	3 12 6
With 12 Drawers, 54×33½×25 in. (Model 134)	5 10 0	5 2 6

ELECTRO BLOCK CABINETS.

These Cabinets are handsomely built of polished hardwood and fitted with bronze case pulls; being dustproof, they prove a most valuable acquisition to any office.

They are filled with Blank Cases which have extension backs, and in addition to the ordinary uses that most printers require of them, the Cabinets can be recommended to advertisers for the safe preservation of their wood cuts, etc.

The Cabinets preserve order and method in the storing of valuable Electros or Half-Tones. In printing offices where illustrated catalogues are executed they are practically invaluable, rendering classification easy, and labour-saving wherever used.

PRICES.

	Polished Hardwood. Flat Top. £ s. d.
With 16 Cases, 16 × 21½ in.; 39 in. high (Model 135)	3 0 0
With 12 Cases, 16 × 32⅛ in.; 31½ in. high (Model 136)	4 0 0
With 16 Cases, 16 × 32⅛ in.; 39 in. high (Model 137)	4 10 0
With 20 Cases, 16 × 32⅛ in.; 46½ in. high (Model 138)	5 0 0



Model 135.—Flat Top 16-Case Electro Cabinet. £3.

N.B.—When ordering, please quote Model Number.

WOOD LETTER CABINETS.



Model **142.** -Wood Letter Cabinet in Hardwood, occupying 9 square feet floor space, and affording 140 square feet for storage of type. **£9.**

These commodious dustproof Cabinets are very substantially manufactured of hardwood, handsomely finished and polished, and fitted with steel runners.

The Cases have dustproof fronts and cup handles, and are slotted down the sides to receive the movable strips which can be adjusted to ems of 12 point. This device enables the compositor to store wood letter in an orderly and systematic manner, whilst the arrangement of the founts is readily apparent.

The top is available for use as a convenient bulk. The most economical method of keeping wood type. Easily accessible.

These Cabinets are made of polished hardwood in two designs. Models **139** and **141** having cases measuring 23 × 32⅜ in.; and Models **140** and **142**, 23 × 44 in., with a centre bar dividing each case.

PRICES.

	£	s.	d.
Contains 12 Cases, 23×32⅜ in. (Model **139**)	**4**	**12**	**6**
Contains 12 Cases, 23×44 in. (Model **140**)	**5**	**15**	**0**
Contains 20 Cases, 23×32⅜ in. (Model **141**)	**6**	**17**	**6**
Contains 20 Cases, 23×44 in. (Model **142**)	**9**	**0**	**0**

WOOD LETTER CASE RACKS.

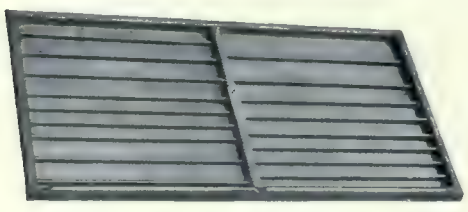
WITH LARGE CASE.

This handy and inexpensive rack will hold 20 cases the same size as that used in the cabinet, Model **142.** The cases, which measure 23 in. × 44 in. are slotted at the sides and fitted with 12 movable strips, adjustable to ems of 12-point.

This rack may be ordered separately, the cases being supplied as required.

Price ... ... **£2.**

The approximate dimensions of this Wood Letter Case Rack (Model **143**) are 57 in. high, 50 in. wide, and 25 in. deep, and will hold 20 cases 23 × 44 in.



Model **38.**—Large Wood Letter Case, 23in.×44 in., with 12 movable strips, **6s. 6d.**



Model **143.**—Wood Letter Case Rack for 20 Cases. **£2.**

N.B.—When ordering please quote Model Number.

ORDINARY OPEN RACKS FOR CASES.



Model **146.** Single Rack to hold 24 Cases.
36 × 15½ in. Height, 62 in. **£1 6s.**



Model **148.** Double Rack to hold 40 Cases.
71 × 15½ in. Height, 57 in. **£2 2s. 6d.**

Solidly made of hardwood, and firmly bolted together. The runners, also of hardwood, are L shaped, so that panelling at the sides is not necessary. Although these Racks are now made to hold more cases than formerly, the height is not increased. The high Case Racks are braced at the centre with stretchers, which prevent them from spreading.

PRICES.

	Ordinary. £	s.	d.	All hardwood, enclosed Back and Ends. £	s.	d.
Single, to hold 12 Cases, 40 in. high (Model **144**)	0	18	0	1	6	6
Single, to hold 20 Cases, 57 in. high (Model **145**)	1	4	0	1	15	0
Single, to hold 24 Cases, 62 in. high (Model **146**)	1	5	0	1	17	6
Single, to hold 30 Cases, 80 in. high (Model **147**)	1	10	0	2	5	0
Double, to hold 40 Cases, 57 in. high (Model **148**)	2	2	6	3	0	0
Double, to hold 60 Cases, 80 in. high (Model **149**)	2	12	6	3	10	0

Iron Runners for Case Racks and Frames, £1 10s. per gross.

DUST-PROOF CASE RACKS.

PRICES.

	£	s.	d.
Improved, bolted, with panelled ends, to hold 34 cases, with hardwood runners, and made of the best deal, 77 in. high (Model **150**)	1	16	0
Improved, bolted, with panelled ends, to hold 34 cases, fitted with steel runners, and made of the best deal, 77 in. high (Model **151**)	1	19	6
Improved Double, bolted, with panelled ends, to hold 68 cases, with hardwood runners, and made of the best deal, 77 in. high (Model **152**)	3	3	0
Improved Double, bolted, with panelled ends, to hold 72 cases, fitted with steel runners, and made of the best deal, 81 in. high (Model **153**)	3	9	0



Model **151.**—Dustproof Case Rack. **£1 19s. 6d.**

N.B. When ordering, please quote Model Number.

COLUMN AND JOBBING GALLEYS, &c.

ALL-STEEL GALLEYS.

The Galleys are manufactured out of planished steel, specially prepared. The Bottoms are made of stout steel with angle steel rims, rivetted, and are practically indestructible.



All-Steel Column Galley, Rivetted Rims.

COLUMN GALLEYS.

24 × 4¼	in. inside	...	2/11	each	℔ doz.	£1	11	6
26 × 4¼	„ „	...	3/6	„	„	1	18	0
28 × 4¼	„ „	...	3/9	„	„	2	0	0
30 × 4¼	„ „	...	4/-	„	„	2	3	0
24 × 5¼	„ „	...	3/-	„	„	1	12	6

Double Column Galleys to 6¼ in. inside, one-fourth extra.

JOBBING GALLEYS.

8½ × 5½	in. inside	...	2/7	each	℔ doz.	£1	8	0
13 × 9	„ „	...	3/6	„	„	1	18	0
16 × 10	„ „	...	3/9	„	„	2	0	0
18 × 11	„ „	...	4/3	„	„	2	6	0
21 × 13	„ „	...	5/3	„	„	2	17	0
24 × 18	„ „	...	6/6	„	„	3	10	0

ZINC BOTTOM GALLEYS WITH STEEL SIDES.



Zinc Bottom Column Galley with Steel Sides and Quoins.

WITHOUT QUOINS.

24 × 4¼	in.	...	3/6	each	℔ doz.	£1	19	0
26 × 4¼	„	...	3/10	„	„	2	3	0
28 × 4¼	„	...	4/3	„	„	2	8	0
30 × 4¼	„	...	4/9	„	„	2	14	0
24 × 5	„	...	3/9	„	„	2	2	0

Double Column Galleys one-fourth more.

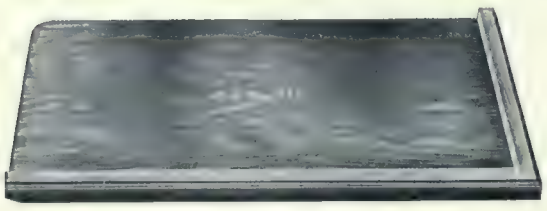
8½ × 5½	in.	...	2/5	each	℔ doz.	£1	7	0
13 × 9	„	...	3/6	„	„	1	19	0
16 × 10	„	...	4/3	„	„	2	8	0
18 × 11	„	...	5/-	„	„	2	14	0
23 × 9	„	...	5/6	„	„	3	2	0
21 × 13	„	...	6/-	„	„	3	8	0

WITH QUOINS.

24 × 4¼	in....	5/-	each	℔ doz.	£2	14	0	quoins	3
26 × 4¼	„ ...	5/4	„	„	2	18	0	„	3
28 × 4¼	„ ...	5/9	„	„	3	2	0	„	3
30 × 4¼	„ ...	6/3	„	„	3	6	0	„	3
8½ × 5½	„ ...	2/11	„	„	1	12	0	„	1
13 × 9	„ ...	4/6	„	„	2	10	0	„	2
16 × 10	„ ...	5/3	„	„	2	18	0	„	2
18 × 11	„ ...	5/10	„	„	3	5	0	„	2
23 × 9	„ ...	7/-	„	„	3	18	0	„	3
21 × 13	„ ...	7/6	„	„	4	4	0	„	3
24 × 5	„ ...	5/3	„	„	2	17	0	„	3
24 × 6¾	„ ...	5/10	„	„	3	7	0	„	3
26 × 6¾	„ ...	6/3	„	„	3	12	0	„	3
28 × 6¾	„ ...	6/10	„	„	3	18	0	„	3
30 × 6¾	„ ...	7/5	„	„	4	4	0	„	3

MAHOGANY GALLEYS.

Best Make, Brass Bound Corner.



Mahogany Jobbing Galley.

Demy Slip	21 × 5	in. inside	2/-	each,	℔ doz.	£1	1	6
Royal Slip	18 × 5	„ „	1/9	„	„	0	19	0
Demy 8vo	8½ × 5½	„ „	1/-	„	„	0	11	0
Royal ...	10 × 6	„ „	1/3	„	„	0	13	6
Demy 4to	13 × 9	„ „	2/-	„	„	1	1	6
Royal 4to...	15 × 10	„ „	2/3	„	„	1	4	3
Crown Folio	16 × 10	„ „	2/6	„	„	1	7	0
Demy Folio	18 × 11	„ „	3/-	„	„	1	12	6
Royal Folio	21 × 13	„ „	4/-	„	„	2	3	0
F'cap B'side	18 × 14	„ „	3/6	„	„	1	18	0

Mailing Galleys made to order.

COLUMN GALLEYS.

CASLON & CO.'S PATENT GALLEY QUOIN is a metal fixture let into the side of the galley, of which it forms a part, and into which it can be completely shut when not in use. The advantages to be derived from the use of the Self-Locking Galley are many, one of the greatest being the little space taken up in locking. Furniture being used against the type instead of side-sticks, much more room is left available for type matter.



Column Galley, with Patent Quoins.

Patent Quoins fitted to all Galleys with Mahogany Sides, without extra charge.

SOLID BRASS (Without Quoins).

24 × 4½ in. inside	...	18/- each	℔ doz.	£9 14 0
26 × 4½ „ „	...	19/6 „	„	10 10 0
28 × 4½ „ „	...	21/- „	„	11 7 0
30 × 4½ „ „	...	22/6 „	„	12 3 0

BRASS BOTTOM AND BRASS TUBE (Without Quoins).

24 × 4½ in. inside	...	9/9 each	℔ doz.	£5 5 0
26 × 4½ „ „	...	10/6 „	„	5 14 0
28 × 4½ „ „	...	11/3 „	„	6 0 0
30 × 4½ „ „	...	11/9 „	„	6 7 0

BRASS BOTTOM, MAHOGANY SIDES, Half-lined (side and end).

24 × 4½ in. inside	...	9/- each	℔ doz.	£4 17 3
26 × 4½ „ „	...	9/6 „	„	5 2 6
28 × 4½ „ „	...	10/3 „	„	5 10 9
30 × 4½ „ „	...	10/9 „	„	5 16 0

ZINC BOTTOM AND BRASS TUBE (Without Quoins).

24 × 4½ in. inside	...	6/9 each	℔ doz.	£3 13 0
26 × 4½ „ „	...	7/8 „	„	3 18 6
28 × 4½ „ „	...	7/9 „	„	4 4 0
30 × 4½ „ „	...	8/3 „	„	4 9 6

ZINC BOTTOM, MAHOGANY SIDES, Half-lined (side and end).

24 × 4½ in. inside	...	4/9 each	℔ doz.	£2 11 0
26 × 4½ „ „	...	5/3 „	„	2 17 0
28 × 4½ „ „	...	5/9 „	„	3 2 0
30 × 4½ „ „	...	6/3 „	„	3 7 6

ZINC BOTTOM, MAHOGANY SIDES, Not lined.

24 × 4½ in. inside	...	4/- each	℔ doz.	£2 3 0
26 × 4½ „ „	...	4/6 „	„	2 8 6
28 × 4½ „ „	...	5/- „	„	2 14 0
30 × 4½ „ „	...	5/6 „	„	3 0 0

Double Column Galleys—To 6¾ in. inside width, one-fourth more on the above prices.

SUPERIOR JOBBING GALLEYS.



Jobbing Galley, with Patent Quoins.



Jobbing Galley.

ZINC BOTTOM, MAHOGANY SIDES Lined all round.

	Inside.			
Demy 8vo., ...	8½ × 5½ in.	2/9 each	℔ doz.	£1 10 0
„ 4to ...	13 × 9 „	4/6 „	„	2 10 0
Crown Folio...	16 × 10 „	4/9 „	„	2 12 0
Demy Folio...	18 × 11 „	5/9 „	„	3 3 0
Royal Folio...	21 × 13 „	7/- „	„	3 15 0

BRASS BOTTOM, BRASS TUBE.

	One side and end. Each.	℔ dozen.		Two sides and end. Each.	℔ dozen.
8½ × 5½ in.	4/9	£2 11 0	...	5/6	£2 19 6
13 × 9 „	7/2	3 17 6	...	8/6	4 12 0
16 × 10 „	9/-	4 17 0	...	10/4	5 11 6
18 × 11 „	10/6	5 13 6	...	12/-	6 9 6
21 × 5 „	7/-	3 15 6	...		
21 × 13 „	13/-	7 0 0	...	15/-	8 2 0
23 × 9 „	11/-	5 19 0	...	12/9	6 18 0

ZINC BOTTOM, MAHOGANY SIDES Half-lined (side and end).

	Inside.			
Demy 8vo., ...	8½ × 5½ in.	2/3 each	℔ doz.	£1 4 0
„ 4to ...	13 × 9 „	3/6 „	„	1 18 0
Crown Folio...	16 × 10 „	4/- „	„	2 3 0
Demy Folio...	18 × 11 „	5/- „	„	2 14 0
Royal Folio...	21 × 13 „	6/6 „	„	3 10 0

ZINC BOTTOM, BRASS TUBE.

	One side and end. Each.	℔ dozen.		Two sides and end. Each	℔ dozen.
8½ × 5½ in.	3/3	£1 15 0	...	3/9	2 0 6
13 × 9 „	5/-	2 14 0	...	5/6	2 19 6
16 × 10 „	5/9	3 2 0	...	6/3	3 7 6
18 × 11 „	6/3	3 7 6	...	6/9	3 13 0
21 × 5 „	5/-	2 14 0	...		
21 × 13 „	7/9	4 4 0	...	8/3	4 9 0
23 × 9 „	7/3	3 18 6	...	7/9	4 4 0

IMPROVED REVERSIBLE GALLEY

Suitable for Machine Composition generally; can also be used as an Ordinary Galley.

WITH OR WITHOUT QUOINS.

Maximum output is unquestionably the target of modern manufacturing concerns, but in no case is it so essential as in the printing business, for when a printer invests several hundreds of pounds in a machine, that machine pays a better dividend when the maximum output is obtained. The introduction of this Improved Reversible Galley has brought maximum output a step nearer to the printer, so far as machine composition is concerned.

Originally the galley had a swivel end, but the new form has an end-piece (entirely removable) dropping into slotted sides. These side slots are slightly curled, and the interlocking projections on the end-piece are correspondingly curled. By a kind of rolling motion the end-piece is dropped in or lifted out. The curl forms the lock, and when the matter is resting against the end piece it is impossible for it to come out.

In the first illustration is shown the end-piece removed, with guide bar in position, the type appearing just as the caster would deliver it on to the galley. The galley having been filled with matter, the end-piece is replaced, a piece of furniture of the right width inserted, and the patent quoins brought into play by a slight pressure of the fingers. All this takes but a few seconds—on or off the caster—without the risk of "pieing." To be able to remove the galley from the caster with the matter the right way about, as in hand composition, is a decidedly time-saving advantage, and that is just what the removable end-piece effects. The galley is put right on the caster and taken away and racked or proofed like a galley of hand-set matter.

In the second illustration the head section of the galley, with matter thereon, is shown securely locked up.

The third cut illustrates the simple end-piece.

THE GALLEY OF MATTER MAY BE RACKED OR PROOFED AT ONCE

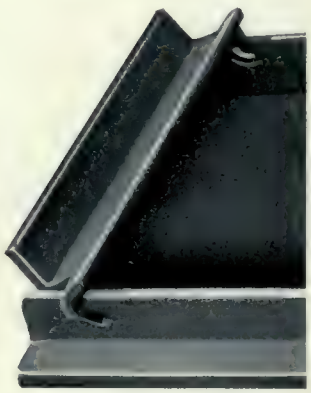
NO TIME WASTED. NO "PIEING."



Illustrating the end-piece removed, with guide bar in position, the type appearing just as the caster would deliver it on to the galley.



Illustrating the head section of the galley. Matter thereon is shown securely locked up.



Illustrating the simple end-piece.

PRICES OF IMPROVED REVERSIBLE GALLEYS.

The 24-in. galleys are that length over all.

	WITHOUT QUOINS.			WITH QUOINS.		
24 × 4¼ in.	4/6 each	℔ doz.	£2 10 0	6/- each	℔ doz.	£3 8 0
24 × 5 „	4/6 „	„	2 10 0	6/- „	„	3 8 0
24 × 5½ „	5/- „	„	2 16 0	6/8 „	„	3 15 0
24 × 6¾ „	5/6 „	„	3 1 0	7/- „	„	3 19 0
24 × 7½ „	6/3 „	„	3 10 0	8/- „	„	4 9 0
24 × 8 „	6/6 „	„	3 14 0	8/3 „	„	4 12 0
24 × 9½ „	7/- „	„	3 19 0	8/9 „	„	4 18 0

Any size made to order, and special prices given for quantities.

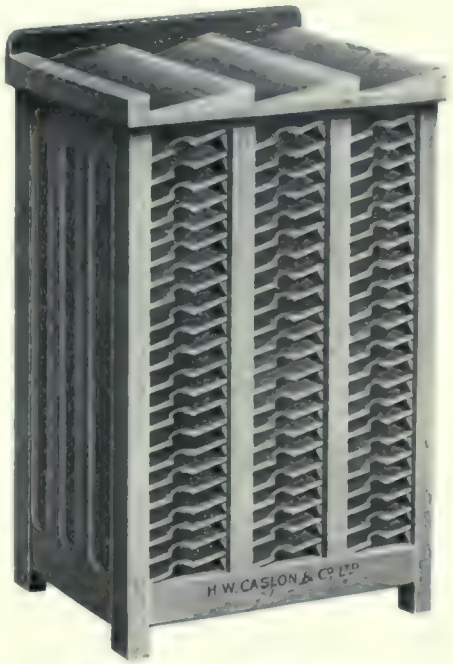
GALLEY CABINETS.

Galley Cabinets, made in the most substantial manner of thoroughly seasoned hardwood, are designed to carry an immense weight safely. Cabinets of large capacity are specially valuable to book printers.



Model **154**. 1 Tier Galley Cabinet, 13½ × 28½ in., height 44 in., with Flat Top. **£1 18s.**

Each shelf of a large size Galley Cabinet should be numbered. When a galley is put on its shelf, after being proofed, the number of the shelf should be put on the proof slip When proof is read the number on it indicates where the type is, and if, when the galley is corrected, the compositor finds the shelf corresponding with the number of his proof slip is occupied, he puts his galley in the handiest vacant shelf, and changes the number on the proof slip, so that when proofs are handed to be made up, he finds the galleys without any loss of time.



Model **156**. 3 Tier Galley Cabinet, 36 × 28½ in., height 51 in., with Galley Top. **£8 8s.**

PRICES.

	£	s.	d.
1 Tier, with Flat Top, to hold 20 Dbl. Col. Galleys (Model **154**)	1	18	0
2 Tier, with Flat Top (23½ in. wide) to hold 40 Double Column Galleys (Model **155**)	3	10	0
3 Tier, with Galley Top, to hold 60 Dbl. Col Galleys (Model **156**)	8	8	0
5 Tier Galley Rack, with Random Top, to hold 100 Double Column Galleys (Model **157**)	11	0	0

GALLEY-PROOF PRESSES.



Model **158**. Cylinder Galley Press. **£6 15s.**

PRICES.

With Blanket and Hand Roller complete.

	£	s.	d.
Cylinder Galley Press, 10 × 35 in. (Model **158**)	6	15	0
Cylinder Galley Press, 12 × 35 in. (Model **159**)	7	10	0

GALLEY RACKS.

These Brackets are made of iron (brass plated), and are firmly screwed to the frame, to take single and double galleys.

This is a most substantial Galley Rack, and available for wall space.

PRICES.

Galleys.	Model	Varnished. £	s.	d.
For 6 ...	160 ...	0	18	0
„ 8 ...	161 ...	1	2	6
„ 10 ...	162 ...	1	7	6
„ 12 ...	163 ...	1	12	6
„ 20 ...	164 ...	2	12	6



Model **163**. **£1 12s. 6d.**

GALLEY BRACKETS.

(BRASS PLATED.)



To screw to wall or frame, and take galleys up to 9 inches in width, **1s. 9d.** ℔ pair.

N.B. When ordering, please quote Model Number.

LETTER BOARD CABINETS.



Model **167.**—Letter Board Cabinet
Complete with 16 Letter Boards. **£3 7s. 6d.**



Model **168.**—Letter Board Cabinet
Complete with 10 Letter Boards. **£4 7s. 6d.**

The Cabinets are built in a solid and substantial manner of well-seasoned hardwood, polished, and handsomely finished. The boards are of hardwood, are closed at sides and back, and are rabbeted in front to facilitate the sliding of matter on and off. The runners are of hardwood, and the grain running the same way as the sides of the Letter Boards, friction is reduced to a minimum.

PRICES.

		Polished Hardwood. £ s. d.
Cabinet with 10 Boards, 12 × 14½ in.	(Model **165**) ...	**2 10 0**
Cabinet with 12 Boards, 12 × 14½ in.	(Model **166**) ...	**2 15 0**
Cabinet with 16 Boards, 12 × 14½ in.	(Model **167**) ...	**3 7 6**
Cabinet with 16 Boards, 16 × 12 in. with random top	(Model **167a**) ...	**4 0 0**
Cabinet with 10 Boards, 26 × 21 in.	(Model **168**) ...	**4 7 6**
Cabinet with 14 Boards, 26 × 21 in.	(Model **169**) ...	**5 12 0**
Cabinet with 12 Boards, 15 × 32⅜ in., ordinary case size	(Model **170**) ...	**4 12 6**
Cabinet with 16 Boards, 15 × 32⅜ in., ordinary case size	(Model **171**) ...	**5 12 6**

The above sizes are stocked, but Cabinets and Boards of any desired size can be supplied at proportionate rates.

HARDWOOD LETTER BOARDS.

Made of thoroughly seasoned hardwood, closed back and sides, and rabbeted on front edge to hold galley, so that the type may be slid off easily. Underneath there is a groove for the fingers to assist in drawing the boards out.



PRICES.

			s.	d.
Crown	22 × 18 in.	each	**5**	**0**
Demy	26 × 21 in.	each	**6**	**0**
Royal	30 × 24 in.	each	**8**	**6**
Double Crown	33 × 24 in.	each	**9**	**6**
Double Demy	39 × 27 in.	each	**12**	**0**
Double Royal	44 × 29 in.	each	**14**	**0**

Boards, 32⅜ × 14½ in., **6s. 0d.** each, fit all frames or racks. Boards, 16⅛ × 14½ in., half case size, **4s. 0d.** each.
Other sizes made at proportionate prices to order.

N.B. When ordering, please quote Model Number.

INK CABINET.



Model 117 Ink Cabinet, in Polished Hardwood. £3 5s.

THE LABOUR-SAVING PRINTING INK STORAGE.

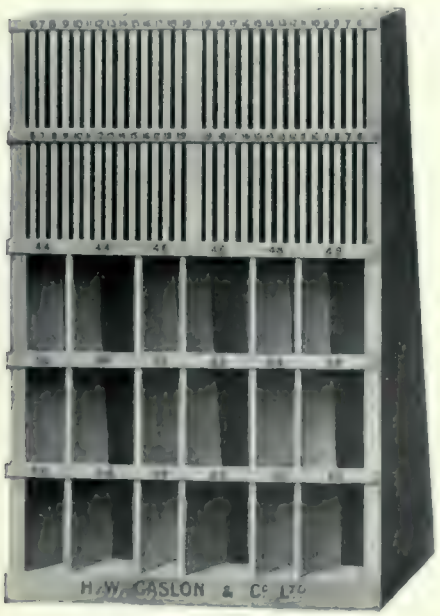
This Ink Cabinet provides the most convenient arrangement for the systematic storage of ink. It is suitable for placing against a wall, so that the space taken up is hardly noticed, while the accommodation provided for storing ink saves time usually occupied in searching for a particular kind. It also prevents the untidy and wasteful method of keeping ink here, there, and everywhere but nowhere when wanted. There are seven adjustable shelves which can be placed the various distances apart necessary for different sized tins eight rows are thus provided for and can be systematically arranged. The front is fitted with two doors, and made to slide to further economise space, and the whole cabinet, 48 inches wide, 44½ inches high, and 8¾ inches deep, is made of best hardwood and polished.

DESIGNED TO ECONOMISE FLOOR SPACE, GIVING GREATEST HOLDING CAPACITY IN LEAST AREA.

Model 117 ... ... **£3 5s.** complete.

LEAD AND REGLET CABINET.

This Lead and Reglet Cabinet is made in two sections, both of the same size, so that they can be placed side by side or back to back. The sizes start at 6 ems, advancing by 1 em to 26 ems, and by 2 ems from 26 to 60 ems. The material is laid in flat, which enables same to be kept in perfect order, so that supplies can be taken away or returned without the slightest difficulty. The space occupied by the two sections when placed back to back, is 36 ins. by 24 ins., and the height is 5 feet.



Model 172 Section I. £2 15s.

PRICE.

Lead and Reglet Cabinet (Model 172), in Polished Hardwood... **£2 15s.** each Section.



Model 172—Section II. £2 15s.

The sizes from 6 to 19 ems are laid in the long columns shown in the upper portion of the left-hand figure given above. Of the four series of columns, three are for 3, 2, and 1½ points respectively, while the fourth can be used for 1 point, or for a double supply of one of the other thicknesses, or for reglet or clumps. From 20 to 60 ems there are two compartments for each size, one being for reglets or clumps and the other for leads. Of the latter, 2,000 can be stored in each pigeon hole.

N.B. When ordering, please quote Model Number.

LABOUR-SAVING LEAD RACKS.

These Racks will commend themselves to practical printers as being the best in use, and the only Racks in which leads will not pie. They are strongly and solidly made, and each compartment is plainly numbered.



Model **173.**—Small Lead Rack. **12s. 6d.**

DESCRIPTION OF LEAD RACKS.

SMALL LEAD RACK (Model **173**).—A good low-priced Rack, substantially constructed, in two sections, each holding lengths from 4 to 28 ems (varying by ems). One section may be used for leads, the other for clumps or reglets.

TWO-TIER LEAD RACK (Model **174**).—In this Rack leads and clumps lie flat and will not pie. There are compartments to take leads from 4 to 60 ems, the lengths being stamped over each compartment. The Rack is solidly built, and will hold 750 lbs. of leads and clumps. The Compartments are 8 inches high.

PRICES.

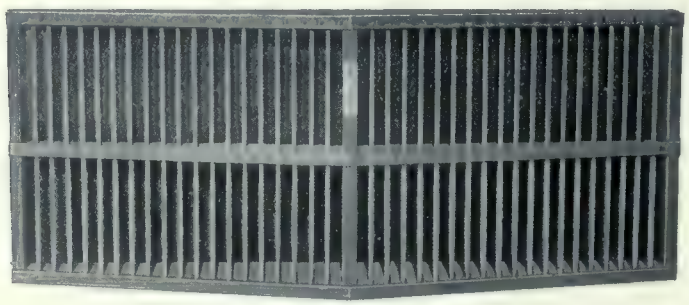
In Polished Hardwood.

	£	s.	d.
Model **173.**—Small Lead Rack	**0**	**12**	**6**
Model **174.**—Two-tier Lead Rack	**1**	**2**	**6**

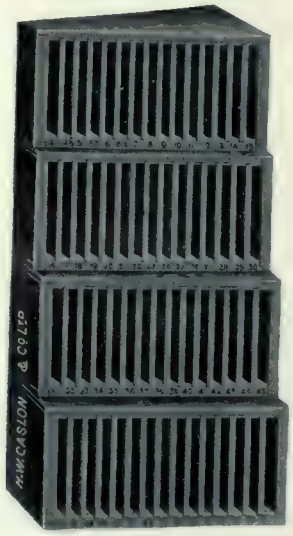


Model **174.**—Two-tier Lead Rack. **£1 2s. 6d.**

ACME LEAD RACK (Model **175a**).—Has two compartments for each size from 4 to 26 ems, rising by ems, and from 28 to 50, rising by 2 ems, with double space for 16, 18, 20, 21, and 22 ems. One compartment of each size may be used for leads and the other for clumps or reglets. Will hold 600 lbs. of leads and clumps. Sizes, 8 inches high, 47 inches wide, and 9 inches deep approximately.



Model **175a.**—Acme Lead Rack. **£2**



Model **176.**—Combination Lead Rack. **£1 7s.**

COMBINATION LEAD RACK (Model **176**).—Made in four sections, which are sold separately if desired. The number of each compartment is stamped on the wood. Section No. 1, holds 4 to 15 em lengths, **6s. 6d.**; Section No. 2, holds 16 to 30 em lengths, **6s. 6d.**; Section No. 3, holds 31 to 45 em lengths, **7s. 6d.** Section No. 4, holds 46 to 60 em lengths, **7s. 6d.**

PRICES.

In Polished Hardwood.

	£	s.	d.
Model **175a.**—Acme Lead Rack	**2**	**0**	**0**
Model **176.**—Combination Lead Rack	**1**	**7**	**0**

N.B. When ordering, please quote Model Number.

LEAD, CLUMP AND METAL FURNITURE RACKS.



Model 177. Metal Furniture and Lead Rack. £7 10s.

These combination Racks will be found most useful in any office. They are made in a very solid and substantial manner.

Model **177.** The two cases are fitted with compartments for 4, 5, 6, 8, 10, 12, 14, 15, 16, 18, 20, 22, 25, 30, 35, 40, and 50 ems, plainly numbered, and each case will hold 250 lbs. Metal Furniture, or 650 lbs. Leads. The space below is fitted with 10 Letter Boards (inside measurement, 22 × 25 in.) closed back and sides, and rabbeted in front to receive galleys. The rack is 4 ft. 6 in. wide, and 4 ft. 9 in. high at the back, with cases sloping 9 inches towards the front.

Model **178.**—This Rack embodies the principles enumerated in the preceding paragraph, with the exception that very useful drawers occupy the space of the Letter Boards, and that the holding capacity is very much greater.

PRICES.

	£	s.	d.
Model **177.**—4 ft. 6 in. wide, 27 in. deep. Height: 4 ft. 9 in., back; 4 ft. front	7	10	0
Model **178.**—5 ft. 7 in. wide, 20 in. deep. Height; 5 ft. 0 in., back; 4 ft. 3 in., front	10	10	0
Model **178a.** 4 ft. 1 in. wide, 20 ins. deep; 4 ft. 9 in. high, similar to Model **178**, but with two tiers and enclosed back and ends	6	0	0

Other sizes or variations can always be supplied at special quotations.

LEADS & CLUMPS.

For full particulars and prices, see Current Price List.

METAL FURNITURE.

For full particulars and prices, see Current Price List.

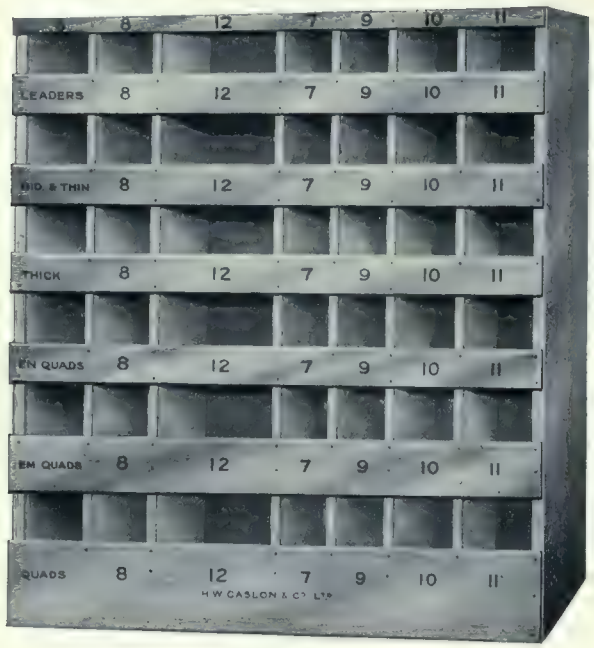
IRON FURNITURE.

For full particulars and prices, see page 57.



Model 178. Lead, Clump, and Metal Furniture Rack. £10 10s.

N.B. When ordering, please quote Model Number.



Model **179**.—Quadrat and Space Bin. **£5**

QUADRAT AND SPACE BIN.

Quads, spaces, and leaders of all bodies from 6 to 12-point can be stored in this Bin, and can be easily abstracted when wanted. The compartments vary in size, so that the largest can be selected for the largest supplies of material, and *vice versa*. The space occupied by this Cabinet is 52 ins. by 13 ins., the height being 62 ins.

PRICE. Polished Hardwood.

Model **179**.—Space occupied 52×13 ins., height 62 ins. **£5 0 0**

METAL REGLETS.

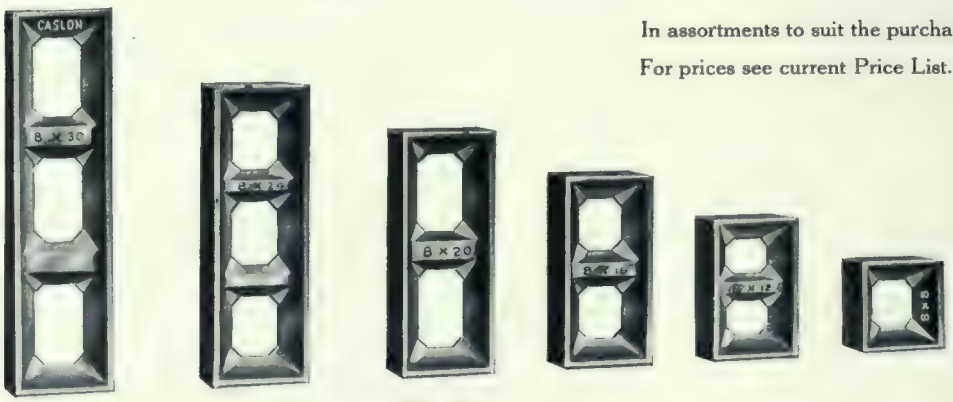
Of the most beautiful finish and accuracy, any length to 18 inches.

METAL CORNER CLUMPS.

12-point and 6-point Metal Corner Clumps, for Mitred Borders.

For Prices see Current Price List.

METAL FURNITURE.



In assortments to suit the purchaser.

For prices see current Price List.

Improved Metal Furniture, perfectly accurate, and cast to the following sizes:—

Length in 12-point ems—4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 18, 19, 20, 21, 22, 24, 25, 26, 30, 35, 40, 45, and 50.
Widths—½, 1, 2, 3, 4, 6, and 8 ems.

WOOD FURNITURE.

		s.	d.			s.	d.			s.	d.			s.	d.
2 ems	℔ doz.	1	4	...	℔ gross	14	6	6 ems (Double Narrow)	℔ doz.	3	6	...	℔ gross	38	0
3 ems (Narrow) ...	,,	2	6	...	,,	27	0	8 ems (Double Broad)	,,	4	0	...	,,	44	0
4 ems (Broad) ...	,,	3	0	...	,,	32	0	10 ems	,,	4	6	...	,,	50	0
5 ems	,,	3	3	...	,,	35	0	12 ems	,,	5	0	...	,,	56	0

N.B.—When ordering, please quote Model Number.

LABOUR-SAVING WOOD FURNITURE CASES.

The advantages of these convenient and economical Cases must be apparent to every printer. Each piece of Furniture can be readily returned to its place, preventing the great waste which always occurs when lengths are cut up as required. The Furniture is well finished, thoroughly oiled, and cut to point measure. Each piece has the size stamped upon it, and the Cases are made with partitions for each size.



Model 217. Labour-Saving Wood Furniture Case, complete with Material. £4.

Model 217.—Contains the following assortment of Furniture:—1,120 pieces assorted of 2, 3, 4, 5, 6, 8, and 10-line, by 10, 15, 20, 25, 30, 40, 50, and 60 ems long. 33½ in. high, 29½ in. wide, 10½ in. deep.

PRICES.

CASES ONLY.

Model 217 ... ... £1 12s. 6d.

REFILLS ONLY.

Model 217 ... ... £2 12s. 6d.

COMPLETE WITH MATERIAL AS STATED ABOVE.

Model 217 ... ... £4 0s. 0d.

Model 181.—Contains the following assortment of Furniture: 1,172 pieces assorted of 2, 3, 4, 6, and 8-line, by 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 44, 50, 54, 60, 64, 70, 74, 80, 84, 90, 100, 110, and 120 ems long. 24 in. high, 29 in. wide, and 21 in. deep.

PRICES.

CASES ONLY.

Model 181 ... ... £1 15s.

REFILLS ONLY.

Model 181 ... ... £3 15s.

COMPLETE WITH MATERIAL AS STATED ABOVE.

Model 181 ... ... £5 0s.



Model 181.—Labour-Saving Wood Furniture Case, complete with Material. £5.

N.B. When ordering, please quote Model Number.

LABOUR-SAVING WOOD FURNITURE, SIDESTICK, AND REGLET CASES.



Model **218.**—Labour-Saving Wood Furniture Case, complete with Material. **£2 2s.**

Model **218.**—Contains the following assortment of Furniture :—560 pieces assorted of 2, 3, 4, 5, 6, 8, and 10-line, by 10, 15, 20, 25, 30, 40, 50, and 60-ems long. 33 in. high, 16¼ in. wide, 10½ in. deep.

Model **219.**—Contains the following assortment of Furniture, Reglets, and Sidesticks :—396 pieces of 2, 3, 4, 6, and 8-line furniture; 432 pieces of 6 and 12-point reglet; and 144 sidesticks; by 18, 24, 36, 48, 60, and 78 ems long respectively. 29¾ in. high, 15 in. wide, 14 in. deep.

PRICES.

CASES ONLY.

Model **218**	**19s. 6d.**
Model **219**	**£1 2s. 6d.**

REFILLS ONLY.

Model **218**	**£1 6s.**
Model **219**	**£2 5s.**

COMPLETE WITH MATERIAL AS STATED ABOVE.

Model **218**	**£2 2s.**
Model **219**	**£3 5s.**



Model **219.**—Combined Wood Furniture, Sidestick, and Reglet Case, complete with Material. **£3 5s.**



Model **220.**—Labour-Saving Reglet Case, complete with Material. **£2 2s.**

Model **220.**—Contains the following assortment of Reglets:—1,600 pieces assorted of 6 and 12-point, by 16, 18, 20, 21, 22, 23, 24, 26, 30, 32, 34, 36, 40, 45, 50, and 60 ems long. 26¾ in. high, 11¼ in. wide, 10¾ in. deep.

PRICES.

CASES ONLY.

Model **220**	**18s. 6d.**

REFILLS ONLY.

Model **220**	**£1 6s. 3d.**

COMPLETE WITH MATERIAL AS STATED ABOVE.

Model **220**	**£2 2s.**

REGLETS.

		s.	d.			s.	d.
6-Point	℔ doz.	**0**	**10**	...	℔ gross	**9**	**0**
8-Point	„	**0**	**10**	...	„	**9**	**0**
10-Point	„	**1**	**0**	...	„	**11**	**0**
12-Point	„	**1**	**0**	...	„	**11**	**0**
18-Point	„	**1**	**2**	...	„	**12**	**6**

SIDESTICKS.

(Broad, Medium, or Narrow).

		s.	d.			s.	d.
10 in. and under ...	℔ doz.	**1**	**0**	30 in.	℔ doz.	**2**	**6**
12 in. to 20 in. ...	„	**1**	**6**	36 in.	„	**3**	**0**
24 in.	„	**2**	**0**				

N.B.—When ordering, please quote Model Number.

PATENT STEEL FURNITURE.

MANUFACTURED AT THE CASLON FOUNDRY.

Patent Steel Furniture is made of strips of steel, accurately finished to measure, with notched ends. It is formed into hollow squares, and used to fill spaces quickly in printing formes. The steel is either 24 or 36 points wide, and is five-eighths of an inch high. It is cut to various lengths, and every length measures an exact multiple of 12 points. The notch is 12 points in depth, as shown in our illustration.



Style No. 1. 24 Point Steel (One Notch).

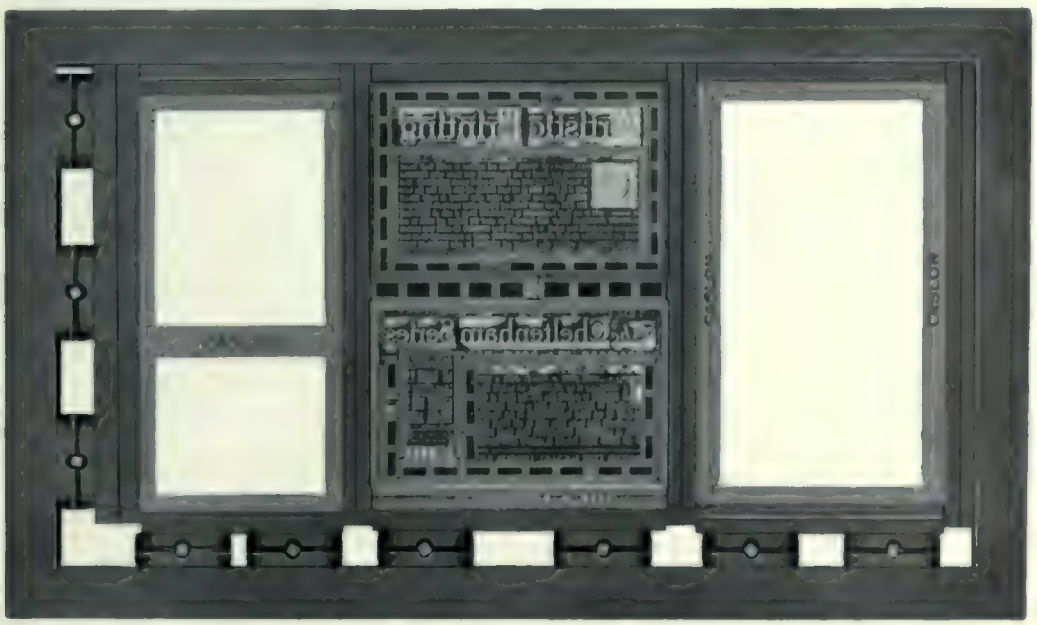


Style No. 2. 36 Point Steel (Two Notches).

Steel Furniture is valuable for all kinds of printing formes where there is space to be filled and accuracy is required. It can be used in every class of work, whether book or jobbing, blank or colour work.

For Colour or Blank Work there is nothing in use that compares with it.

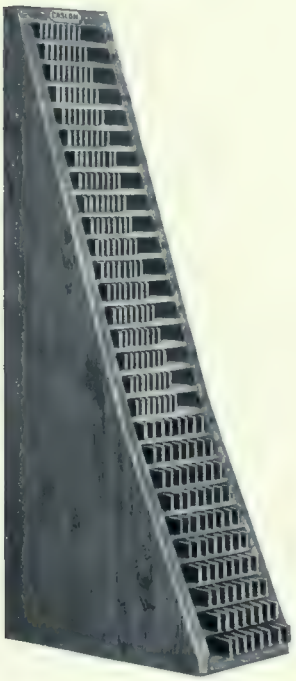
Its great value is in the time it saves and the greater accuracy it secures over every other kind of furniture. Weight for weight it goes six times as far in filling space as metal furniture, and can be used in one-half to one-sixth of the time. It is accurate in every way to the thousandth part of an inch. It is not only practically perfect when new, but being of steel and not easily marred, it is bound to remain accurate. It makes not only truer formes but lighter formes. There is no need of springing the chase to get a safe lock-up. It saves weight on the press and does not work up in the formes. It also saves room in the office.



Considering how much further it goes, it costs less than metal furniture at the outset, and as it lasts practically for ever, it is a constant saving of expense for material. Then it pays for itself over and over again by the time and trouble it saves and the accuracy it secures. These points are fully endorsed by users, continual repeat orders being placed by printers who have once introduced it and proved its many advantages.

PATENT STEEL FURNITURE.

MANUFACTURED AT THE CASLON FOUNDRY.



Model 182.

				s.	d.
8 ems to 14 ems	... ...	per piece		0	4
16 „ 22 „	... ...	„		0	5
24 „ 38 „	... ...	„		0	6
40 „ 48 „	... ...	„		0	7
51 „ 60 „	... ...	„		0	8
63 „ 72 „	... ...	„		0	10

CASES (Polished Hardwood)

Large (Model 182), **7/6**; **Small** (Model 183), **5/-**

HINTS ON ITS USE.

To ensure square frames treat the opposite pieces alike at the corners

The only precaution necessary is to avoid bending the pieces; cross-bars should always be used where the pressure of the quoins comes against the middle of a long piece.

These founts furnish their own cross-bars. Each length is a cross-bar for the next longer length.

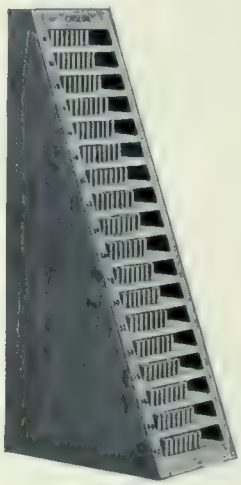
The outside pieces should always be paired so as to bring the notches the same way before placing them in a forme.

The steel should be wiped occasionally with an oiled rag.

ASSORTMENTS AND PRICES.

	£	s.	d.
Fount A—In lengths, from 8 to 72 ems, of 24 and 36-point steel. From 8 to 42 it is 24-point in 18 sizes, viz., 8, 10 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40 and 42 ems. From 45 to 72 it is 36-point in ten sizes, viz., 45, 48, 51, 54, 57, 60, 63, 66, 69 and 72 ems. Total: 28 different lengths, 8 pieces of each, 224 in all	5	15	0
Fount B containing half the quantity of A	2	17	6
Fount C is the 24-point portion of A	3	0	0
Fount D contains half the quantity of C	1	10	0

Founts made up to any assortment to suit customers' requirements.



Model 183.

PLAIN STEEL REGLET.

Made from the best English Steel, and perfectly accurate. It will be found most useful and very economical for "locking-up."

PRICES.

6 Point Steel Reglet	½d. ℔ inch.
12 Point „ „	½d. „
18 Point „ „	¾d. „
24 Point „ „	1d. „
36 Point „ „	1d. „

An assortment of 12-point Steel Reglet, consisting of 6 pieces each, 12 ems to 36 ems, ascending by ems, 150 pieces in all, 23/-

It should be noted that 12 Point Steel Reglet can also be supplied at **1/5** ℔ lb. (34 inches equal 1 lb.), cut to any length.

N.B.—When ordering, please quote Model Number.

CAST IRON FURNITURE.

The great advantages of Cast Iron Furniture are fully recognised, and this most useful addition to the Printing Office can be supplied in quantities or convenient assortments at the prices quoted below.

This Furniture is manufactured to the American point standard and is guaranteed accurate to the limit of error. It cannot be dented or bruised, will not expand in stereotyping, and cannot afterwards contract out of shape, but will keep its proper form under the most severe locking-up or heating. Other important features of this Cast Iron Furniture are its permanent value and lightness; it is practically indestructible, and as compared with the ordinary metal furniture now in use is 40 per cent. lighter in weight. Formes will lift with less locking-up, thus reducing the liability to spring. The Furniture is machined on all sides, and is especially valuable for register and colour work on account of its rigidity and accuracy.



ECONOMICAL, ACCURATE AND PRACTICALLY INDESTRUCTIBLE

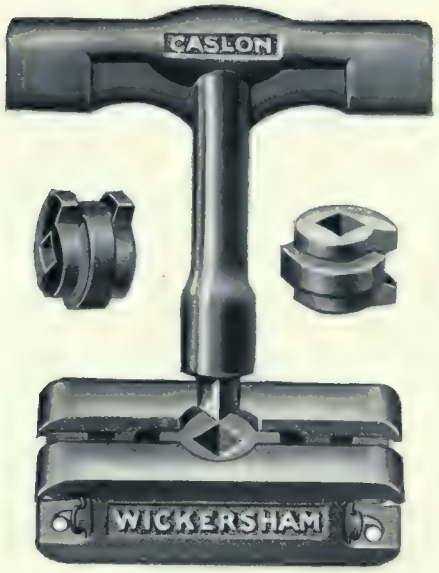
PRICE LIST.

Width in 12 pt. ems.	1	1½	2	3	4	5	6	8	10	12	20	24
Length in 12 pt. ems.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.
4	0 1	0 1¼	0 1½	0 1¾	0 2¼	...	...	...	...	...	...	...
5	0 1	0 1¼	0 1¾	0 2	0 2½	0 2¾	...	...	...	...	...	...
6	0 1½	0 1½	0 1¾	0 2½	0 2½	0 3	0 3¼	...	...	...	...	...
8	0 1½	0 2	0 2¼	0 2¾	0 3	0 3½	0 4	0 4½	...	...	...	...
10	0 1¾	0 2¼	0 2¾	0 3	0 3½	0 4	0 4¼	0 4½	0 5	...	...	...
12	0 2¼	0 2¾	0 3	0 3½	0 4	0 4½	0 4½	0 5	0 5	0 5½	...	...
16	0 2¾	0 3	0 3½	0 4	0 4½	0 4½	0 5	0 5	0 6	0 6½	...	...
20	0 3½	0 4	0 4½	0 4½	0 5	0 5	0 5½	0 6	0 6½	0 7	0 11	...
24	0 4	0 4½	0 4½	0 5	0 5½	0 5½	0 6	0 6½	0 7½	0 8	1 0	1 1
28	...	0 4½	0 5	0 5½	0 6	0 6½	0 6½	0 7½	0 8	0 8½	...	...
30	...	0 5	0 5½	0 6	0 6½	0 7	0 7½	0 8	0 8½	0 9	...	...
32	...	0 5½	0 5½	0 6	0 6½	0 7½	0 7½	0 8	0 8½	0 9	1 2	1 3
36	...	0 6	0 6½	0 7	0 7	0 8	0 8½	0 9	0 9	0 10	...	...
40	...	0 7	0 7½	0 8	0 8	0 9	0 9	0 9	0 10	0 11	1 3	1 4
44	...	0 8	0 8	0 8	0 8½	0 9	0 9½	0 10½	0 11	0 11½	...	...
48	...	0 8½	0 9	0 9	0 9½	0 10	0 10½	0 11	1 0	1 0	1 5	1 6
50	...	0 9	0 9	0 9½	0 10	0 10½	0 11	0 11½	1 0	1 0	...	...
52	...	0 9	0 9	0 9½	0 10	0 11	0 11	1 0	1 0	1 0½	...	...
56	...	0 9½	0 10	0 11	0 11	1 0	1 0	1 0	1 1	1 2	1 7	1 9
60	...	0 11	0 11	0 11	1 0	1 0	1 0	1 1	1 2	1 2	1 9	1 10
64	...	...	0 11	1 0	1 1	1 2	1 2½	1 3	1 3	1 4	1 9	1 11
72	...	...	1 0½	1 1	1 2	1 2½	1 3	1 3½	1 4	1 4½	1 11	2 1
80	...	...	1 1	1 3	1 3½	1 4	1 4½	1 5	1 5½	1 6	2 0	2 3
88	...	...	1 3½	1 4	1 4½	1 5½	1 6	1 6	1 7	1 8	...	...
96	...	...	1 5	1 6	1 6½	1 8	1 8	1 9	1 9	1 10	...	...
100	...	...	1 6	1 6	1 7	1 9	1 9	1 10	1 10	1 11	2 6	2 9

A useful assortment containing 6 pieces each of 2, 3, 4, and 8 ems by 8, 10, 12, 16, 20, 24, 28, 32, 36, and 40 ems.

240 pieces in all. With Cabinet **£5.**

WICKERSHAM QUOINS.



The improved Three-Disk-Cam Quoins are made by special machinery, and can be relied upon for accuracy of form and finish. They are entirely of STEEL, and Cams are hardened and tested to 600 lbs. pressure.

The No. 1 Quoin is 2 in. long, $\frac{11}{16}$ in. wide, and tested to 400 lbs. pressure.

The No. 2 Quoin, the popular size, is $2\frac{1}{8}$ in. long, and $\frac{3}{4}$ in. wide when closed, tested to 600 lbs. pressure.

The steel square Key, with rounded point, readily enters the square hole in the Cam, and a safe lockage is obtained by one easy turn of the key.

When properly locked, the Quoin is guaranteed to hold, without slipping, throughout the longest run on the fastest cylinder or platen machines.

PRICES.

	£	s.	d.		£	s.	d.
1 doz. Quoins ...	0	10	6	1 gross Quoins ...	6	0	0
„ „ ...	3	0	0	6 „ „ ...	35	0	0

Keys—Regular, **2**/- each, **22**/- ℔ doz.; Pocket, **1**/- each, **11**/- ℔ doz.; Pressman's, **2/6** each, **27/6** ℔ doz.

Extra Steel Centres for Keys, **8d.** each.

Extra Springs **1**/- ℔ doz. Extra Cams **6d.** each.

THE EXPORT WICKERSHAM QUOINS.

These Quoins differ somewhat in construction, also in cost of production, from the No. 2 "Perfected" Wickersham Quoins, but they are equally true and square every way. They have the machined Cam Tracks: the milled and three-process hardened Three-Disk Cams are identical with the No. 2 "Perfected" Quoin in size, and can be used in combination with same. Like all the Wickersham Quoin Company's products, which are the result of long continued experiment and adaptation of specially invented machinery, these Quoins are

ENTIRELY SAFE FOR USE ON ANY MACHINE.

Owing to a difference in metals, however, they are not guaranteed to equal the "Perfected" grade for durability under excessive key-pressure or hard usage, but they are a most excellent article at the price, and supply a demand where first cost is of importance to the purchaser.

The Three-Disk Cams in all Wickersham Quoins, "Perfected" or Export are accurately graded and milled by special machinery so that the periphery of each disk is identical with the other two; and the cam-tracks are shaped to agree with and retain, at every degree of rotation, rigid and even bearings on all three disks of the cams. Thus, positive holding power and security are assured, at any expansion of the Quoins, regardless of all the banging and jostling of machine. When properly locked, Wickersham Quoins will not loosen their grip except by the application of the key.

As fully proved by the Wickersham Quoin Company years ago, cam quoins not uniformly accurate, with crude cams and cam-tracks, would be a continual menace of danger; for while they might hold, ordinarily, at one point of expansion, they would be liable to loosen at another point, and therefore come out of the forme, thereby causing damage to the type as well as the machine, and much inconvenience to the printer.

The Wickersham Quoins are the only printers' Quoins it is safe to oil. The oil should be applied to the inside only: it will add years to their life, and they will not loosen or slip while in use, even on the fastest cylinder or platen machine.



PRICES, No. 2 SIZE.

1 dozen Quoins, **7/6**. 6 dozen Quoins, **£2 1 0**. 1 gross Quoins, **£4 0 0**. 3 gross Quoins, **£11 15 0**.

Keys Regular, **2**/- each, **22**/- ℔ doz. Pocket, **1**/- each, **11**/- ℔ doz. Pressman's, **2/6** each, **27/6** ℔ doz.

Extra Springs, **1**/- ℔ doz.

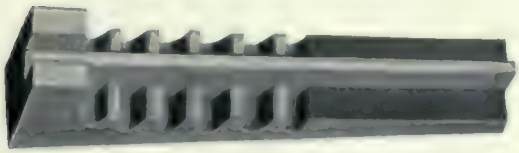
CASLON WICKERSHAM QUOINS.

These are excellent Quoins, after the same pattern as the Export Wickersham, and are sold at a specially cheap rate to meet the demand for a good, low-priced, article. Price, per dozen, **5/6**.

THE CHISWELL QUOIN.

(Hempel Pattern).

H. W. CASLON & CO., LTD., have pleasure in putting before the trade a new and specially manufactured pattern of mechanical quoin. Though containing all the advantages of the more expensive makes, yet owing to the large quantities in which they are made, this improved quoin can be offered at a very reasonable rate.



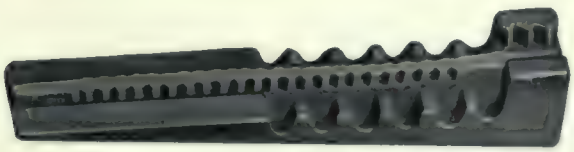
Actual size of small Quoin.



	£	s.	d.
Small size, per dozen pairs (24 Quoins) ...	0	2	6
„ per gross pairs (288 Quoins) ...	1	5	0
Large size, per dozen pairs (24 Quoins) ...	0	3	6
„ per gross pairs (288 Quoins) ...	1	16	0

Keys, small size, 9d.; large size, 1s.

HEMPEL'S PATENT IMPROVED QUOINS.



Actual size of Quoin.

NOTE SPECIAL FEATURES.

The Corrugated Ribs which prevent slipping, and are found only on the Genuine Hempel's "Improved" Quoins; also the corners are rounded, which prevents marring of stone and press bed.

ARGUMENT.

The old style Hempel Quoin was good, and until it was improved by Mr. Hempel himself, the best in existence; but he wished to produce a Quoin that was perfection itself, and this he has accomplished in the "Improved."

The novel features in the "Improved" Quoin are: First, the Toothed Ribs and Lugs which, when properly locked, remove all anxiety as to their slipping; second, the extra width which gives a deeper hold to the key thereby preventing the slipping and breaking of the keys and teeth of the Quoins, also giving more bearing surface on the furniture, thus making a perfect lock-up; and, finally, the rounded corners prevent the marring of the imposing stone and press bed.

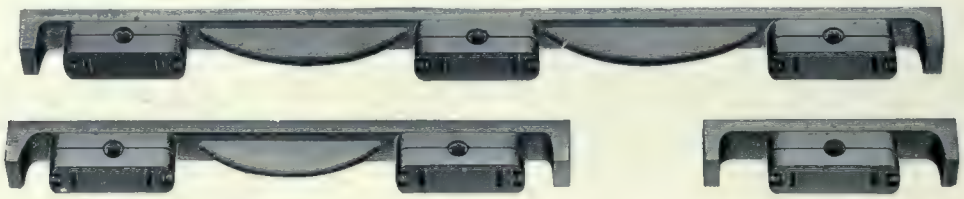
SIZES AND PRICES.

	Per Dozen Pairs (24 Quoins)	Per Gross	For Orders of 6 Gross and upwards Per Gross
No. 1.—3 inches long	6/-	66/-	63/-
No. 2.—4 inches long	8/6	90/-	85/-

Plain Keys, for either size, 2/- each. Quoins are packed in cartons of 1 dozen pairs each.

THE POPULAR MORTON LOCK-UP.

This Device combines side or foot stick with Wickersham Quoins, all in one piece, and is the most complete of all forme locks for printers. The foot, side and ends are squared, each at right-angle to the others, and the foot bearings are broad, which construction, together with its weight, when placed directly against foot-clump or type, prevents all leanings or liftings of lines, thus avoiding a difficulty common where wood furniture is used next to the type. All bowing of pages and looseness and springing of forme is obviated, and a perfect register is assured.



Place the Morton Lock-Up directly against the foot-clump, at bottom, and against type, at side, when conditions permit; otherwise, against furniture or chase. Give key a twist, and the work is done. No time wasted; no skew; no spring; no quoin can drop out, and there is no care of keying-up quoins throughout the longest run on press.

Lock-Ups are made slightly under advertised lengths, to avoid end-bearings at foot of pages.

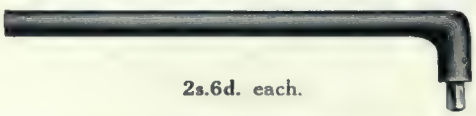
Length.	Nearest to Inches.	Locks.	Each. s.	d.
18 ems	3 inches	1 Quoin	1	9
20 „	3⅛ „	1 „	1	9
21 „	3½ „	1 „	1	9
22 „	3⅞ „	1 „	1	9
23 „	3⅝ „	1 „	1	9
24 „	4 „	1 „	1	9
25 „	4⅛ „	1 „	1	9
26 „	4⅛ „	1 „	1	9
27 „	4½ „	1 „	1	9
28 „	4⅞ „	1 „	1	9
29 „	4⅝ „	1 „	1	9
30 „	5 „	1 „	2	0
32 „	5⅛ „	1 „	2	0
34 „	5⅞ „	2 „	3	0
36 „	6 „	2 „	3	0
38 „	6⅛ „	2 „	3	0
40 „	6⅞ „	2 „	3	0
42 „	7 „	2 „	3	0
45 „	7½ „	2 „	3	3
48 „	8 „	2 „	3	3
50 „	8⅛ „	2 „	3	3

Length.	Nearest to Inches.	Locks.	Each. s.	d.
52 ems	8⅞ inches	2 Quoins	3	3
54 „	9 „	2 „	3	6
60 „	10 „	2 „	3	6
66 „	11 „	2 „	4	0
72 „	12 „	3 „	4	9
78 „	13 „	3 „	4	10
84 „	14 „	3 „	5	0
90 „	15 „	3 „	5	3
16 inches	... ...	3 „	5	9
17 „	... ...	3 „	6	3
18 „	... ...	3 „	7	6
19 „	... ...	4 „	9	6
20 „	... ...	4 „	10	6
21 „	... ...	4 „	11	6
22 „	... ...	4 „	12	6
22½ „	... ...	4 „	12	6
23 „	... ...	4 „	13	6
24 „	... ...	5 „	15	6
25 „	... ...	5 „	16	6
26 „	... ...	5 „	17	6

Put up in packages of one-half dozen, each size.

The above sizes can be shortened 6 to 12 points at small cost.
Special lengths, in dozen lots, made to order.

THE PRESSMAN'S QUOIN KEY.



2s.6d. each.

This is the first right-angled Quoin Key to be put upon the market. It is ten inches long and is almost indispensable to the cylinder pressman when quoins are at back of forme, close to rollers, or where height of space is limited. To reverse Key-Peg, or to insert a new one, simply drive out the tapered pin as in the Regular Key. Both are reversible.

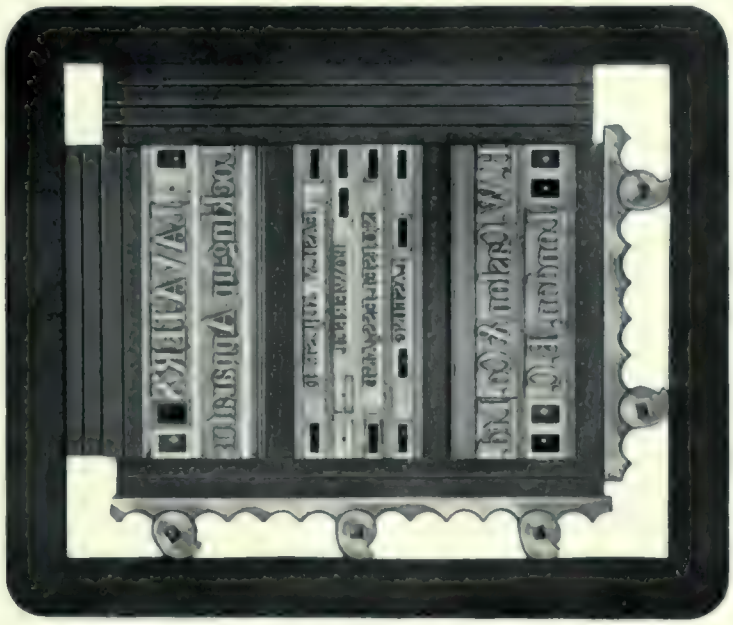
Space required between type and chase, for lock-up, is 1 inch for the Regular width carried in stock, and ⅞ inch for the Special width as fitted to order.

THE LAVATER LOCK-UP.

This Lock-up has been in constant use for years in many leading offices, and believing it to be one of the best locking-up devices on the market, we are pleased to again give it prominence.

Supplied in lengths from 3 inches upwards, with Quoins in the proportion of one to every 6 inches.

1½d. PER INCH INCLUDING ONE QUOIN TO EACH SIX INCHES.



1½d. PER INCH INCLUDING ONE QUOIN TO EACH SIX INCHES.

ASSORTMENTS.

No. 1- Card Size to Foolscap folio- six sizes.

	£	s.	d.
Two each of 3, 4½, 6, 6½, 7½, 8, 8½, 9, 9½, 10½, 11½, 13½ inches, with 32 Quoins and one Key	1	5	0

No. 2 Card Size to Demy Folio eight sizes.

Two each of 3, 4½, 6, 6½, 7½, 8, 8½, 9, 9½, 10, 10½, 11, 11½, 13½ 15½, 17½ inches, with 50 Quoins and one Key ...	1	18	0

No. 3 Card Size to Double Demy fourteen sizes.

Two each of 3, 4½, 6, 6½, 7½, 8, 8½, 9, 9½, 10, 10½, 11, 11½, 12, 13½, 14½, 15½, 16½, 17½, 18½, 19, 19½, 20, 22½, 23, 23½, 24 inches, with 136 Quoins and two Keys	5	5	0

Separate Keys, 2/- each. Extra Quoins, 3d. each.

WOODEN QUOINS.

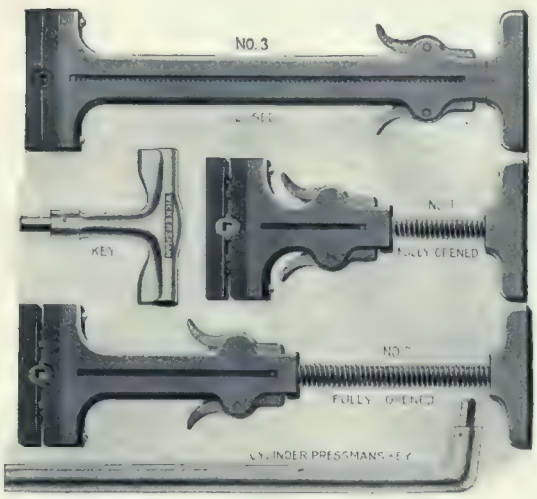
These quoins are made from hardwood, and special care is exercised in their finish.

		s.	d.
Jobbing Quoins	p 1000	8	0
Superior News Quoins	,,	10	0
Jarrah Wood Quoins (this wood makes a specially good Quoin)	,,	14	6

For particulars of Mechanical Quoins see also pages 58 and 59.

THE STEPHENS EXPANSION LOCK.

The need of a positively safe, quick-acting, and durable Expanding Furniture, combined with absolutely reliable Quoins (that can be used, without possibility of collapse, in large chases containing small type-formes; also for locking various sizes of chases on beds of cylinder presses) has resulted in the production of this perfected implement which is winning the approval of every progressive printer. By its use, wood furniture, empty chases, old blocks, and all springy space-fillers and great time-wasters are discarded completely.



Absolute Security is assured by the everlasting tenacity of two six-fold-grip clamps; by the two supports upon which the two dogs rest while engaged; and by the wonderful power of the little three-disk cam, as demonstrated by the millions of Wickersham Quoins in use.

Instantaneous Action is assured from the fact that it expands to any point, from start to finish, by one quick motion, while engagement of the upward-turned dog-teeth with opposites is automatic.

Nicety of Construction (parts being planed true and square, and fitted accurately throughout), together with its weight, positively prevents spring. Made of a special steel, with hardened jaws, it is durable, unbreakable, and of enormous power and resistance.

Conforms to square or bevel surfaces same as Wickersham Quoin and Morton Lock-Up.

THE POCKET KEY

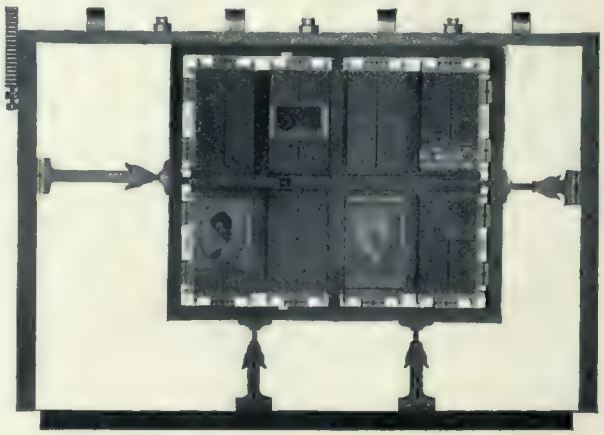
Is suitable for the small formes, also for general uses by the uninitiated who are not familiar with the power of the three-disk cam.

Fits the vest pocket.

One size of Key, either Regular, Pressman or Pocket, fits all Quoins.



This cut illustrates three sizes of the Expansion Lock as used for securing forme on bed of cylinder press; also Morton Lock-Ups, directly against type pages and iron chase, the lengths here shown being 29-em foot-locks, and 50-em side-locks.



EXPANSION LOCKS.

	s.	d.
No. 1 is 4½ in., opens to 6½ in. ... ... each	13	6
No. 2 is 6½ „ „ 10½ „ ... ... „	16	6
No. 3 is 10½ „ „ 18½ „ ... ... „	21	6
No. 4 is 18½ „ „ 34½ „ ... ... „	30	0

KEYS.

	s.	d.
Regular Keys ... ... each	2	0
Pressman's Keys ... ... „	2	6
Pocket Keys ... ... „	1	0
Steel Key-Pegs ... ... „	0	8

CHASES.

WROUGHT-IRON BOOK CHASES.

With Movable Cross-Bars. Cut to 8vo and 12mo.

	Inside.	℔ Pair. s.	d.
Foolscap	19 × 15 in.	14	6
Crown	21 × 17 „	15	6
Demy	24 × 19 „	18	6
Royal	26 × 20½ „	21	0
Super Royal	28 × 21 „	23	0
Double Foolscap	29 × 19 in.	23	0
Double Crown	32 × 21½ „	24	6
Double Demy	36 × 24 „	27	6
Double Royal	40 × 26 „	30	6
Quad Crown	41 × 31 „	38	0

If cut to 18mo, 1/6 ℔ Pair extra.

Steel Book Chases can also be supplied in above sizes at the same prices. These are claimed to be 50 per cent. stronger than wrought iron.

WROUGHT-IRON BROADSIDE CHASES.

	Inside.	Each. s.	d.
Foolscap	19 × 15 in.	6	0
Crown	21 × 17 „	6	6
Demy	24 × 19 „	9	0
Royal	26 × 20½ „	11	0
Super Royal	28 × 21 „	11	6
Double Foolscap	29 × 19 „	11	6
Double Crown	32 × 21½ in.	12	0
Double Demy	36 × 24 „	15	0
Double Royal	40 × 26 „	16	6
Quad Crown	41 × 31 „	20	6
Quad Demy	46 × 36 „	26	0
Quad Royal	51 × 41 „	30	0

Newspaper Folding Chases (Wrought-Iron) **8d.** ℔ lb.
Wrought-Iron Side and Foot Sticks, to 14 in. **1½d.** ℔ in.; longer lengths, **1/3** ℔ lb.
NOTE.—When ordering Wrought-Iron Chases, give both outside and inside measurements.

WROUGHT-IRON JOBBING CHASES.

	Inside.	Each. s.	d.
Foolscap 4to	9½ × 7½ in.	3	0
Crown 4to	10½ × 8½ „	3	3
Demy 4to	12 × 9 „	3	6
Royal 4to	13 × 11 „	3	9
Foolscap Folio	15 × 9½ in.	4	0
Crown Folio	17 × 10½ „	4	6
Demy Folio	19 × 12 „	5	0
Royal Folio	20½ × 13 „	5	6

CAST-IRON HEADING CHASES.

	Inside.	Each. s.	d.
Foolscap Heading	19 × 4½ in.	2	0
Crown „	21 × 5½ „	2	4
Demy „	24 × 6½ „	2	10
Royal „	26 × 6½ „	3	4
Dbl. F'scap „	29 × 6½ „	3	10
Dbl. Crown „	32 × 7½ „	4	0
Dbl. Demy „	36 × 8 „	4	3

WROUGHT-IRON LONG FOLIO CHASES.

	Inside.	Each. s.	d.
F'scap. Long Folio	19 × 7½ in.	6	0
Crown „	21 × 8½ „	7	6
Demy „	24 × 9½ „	9	0
Royal „	26 × 10½ „	9	6
Dbl. F'scap „	29 × 9½ „	9	6
Dbl. Crown „	32 × 10½ „	9	6
Dbl. Demy „	36 × 12 „	11	6

CAST-IRON BOOK CHASES.

With Fixed Cross-Bars.

	Inside.	℔ Pair. s.	d.
Foolscap	19 × 15 in., for Folio	6	8
Foolscap	19 × 15 „ „ 8vo.	8	6
Crown	21 × 17 „ „ Folio	8	0
Crown	21 × 17 „ „ 8vo	9	6
Demy	24 × 19 „ „ Folio	9	0
Demy	24 × 19 „ „ 8vo	12	4
Royal	26 × 20½ in. for Folio	10	0
Royal	26 × 20½ „ „ 8vo. or 12 mo.	13	4
Double Foolscap	29 × 19 „ „ Folio	11	0
Double Foolscap	29 × 19 „ „ 8vo. or 12 mo.	15	3
Double Crown	32 × 21½ „ „ 8vo.	17	0

CAST-IRON JOBBING CHASES.

	Inside.	Each. s.	d.
Small Card	5 × 4 in.	0	9
Large Card	6 × 5 „	1	0
Foolscap 8vo	7½ × 5½ „	1	1
Crown 8vo.	8 × 5 „	1	2
Demy 8vo	9 × 6 „	1	3
Royal 8vo	10 × 6½ „	1	5
Foolscap 4to	9½ × 7½ „	1	3
Crown 4to	10 × 8 „	1	6
Demy 4to	12 × 9 „	1	9
Royal 4to	13 × 11 in.	2	0
Foolscap Folio	15 × 9½ „	2	2
Crown „	17 × 10½ „	2	4
Demy „	19 × 12 „	2	8
Royal „	20½ × 13 „	2	10
Foolscap Broadside	19 × 15 „	3	0
Crown Broadside	21 × 17 „	3	6
Demy Broadside	24 × 19 „	3	10
Royal Broadside	26 × 20½ „	4	3

Chases supplied for "Chandler & Price," "Bremner," "Arab," "Minerva," and other Platen Machines.

NEWSPAPER FOLDING CHASES.

Made to order, with Screws, and on the newest and most approved principles. Prices according to dimensions.
In ordering Folding Chases it is advisable to send a sketch, giving thickness of folding bars, the width of back and head, and the inside measurement of each chase, as well as full outside measurement.

FORME RACKS.

These racks are made of hardwood, with iron runners and slanting divisions. They are strongly bolted together, and thoroughly well finished.

Supplied in two sizes.

Model **184.**—81 in. high, 39 in. wide, 27 in. deep to hold 48 formes of any size to Double Crown, with slanting divisions and iron runners.

Model **185.**—81 in. high, 54½ in. wide, 27 in. deep to hold 72 formes of any size to Double Crown with slanting divisions and iron runners.

PRICES.

Hardwood Polished.

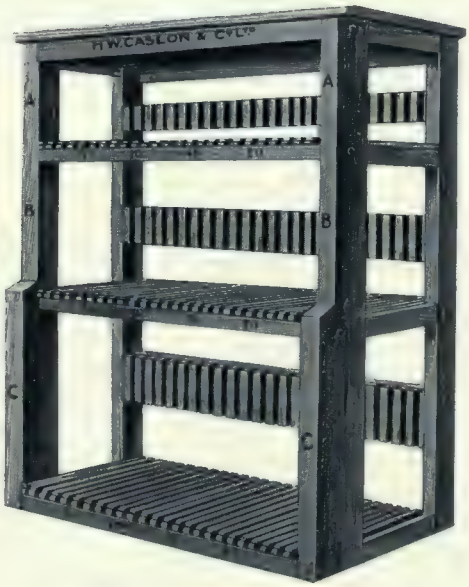
	£	s.	d.
Model **184.**—81 in. high, 39 ins. wide, 27 ins. deep	**7**	**10**	**0**
Model **185.**—81 ins. high, 54½ ins. wide, 27 ins. deep	**9**	**10**	**0**

Forme Racks of any size or design made to order.



Model **185.**—Forme Rack.
81 ins. high, 54½ ins. wide, 27 ins. deep. **£9 10s.**

WALL FORME RACKS.



Model **187.**—The Wall Forme Rack. 77 ins. high, 57 ins. wide, 25 ins. deep.
Deal, **£7.** Hardwood, Polished, **£9.**

Model **186** is designed to hold 50 formes, the lower half taking any size up to Double Crown, and the top half up to Demy.

Model **187** holds 75 formes (Demy sizes)—25 each, folio, half-sheet, and sheet. The runners are numbered at intervals of 5, and each tier is lettered. Given a proper system of entering formes in the forme book, any forme can be found in a few seconds. The slots at the back are very short, and any forme can be sent "home" without trouble from foreign matter in the runners.

We invite our customers to specify their requirements for Forme Racks, as we are in position to supply any kind of Forme Rack which they may consider desirable.

PRICES.

	High.	Wide.	Deep.	Deal. £	s.	d.	Hardwood Polished. £	s.	d.
Model **186.**—	71 in.,	57 in.,	25 in.	**4**	**10**	**0**	**6**	**5**	**0**
Model **187.**—	77 in.,	57 in.,	25 in. ...	**7**	**0**	**0**	**9**	**0**	**0**

N.B. When ordering, please quote Model Number.

IMPOSING SURFACES AND FRAMES.

These Surfaces are of the best cast iron, ribbed underneath to give extra strength and prevent warping. They are accurately planed on the sides, ends, and the underneath part of the edges. The Frames, made of well-seasoned wood, strongly bolted together, are of great strength and durability.



Model 200. Extra Size Four Royal. 96×36 in. £15

			£	s.	d.
Crown	24×18 in., with Stout Frame and 1 Drawer	(Model 188)	2	15	0
Demy	28×22 „ „ „ 1 „	(Model 189)	3	5	0
Royal	30×24 „ „ „ 1 „	(Model 190)	3	10	0
Double Crown	36×26 „ „ „ 1 „	(Model 191)	4	10	0
Double Demy	40×28 „ „ „ 2 Drawers	(Model 192)	5	0	0
Double Royal	56×28 „ „ „ 2 „	(Model 193)	7	0	0
News Double Royal	48×31 „ „ „ 2 „	(Model 194)	7	10	0
Four Crown	48×36 „ „ „ 2 „	(Model 195)	7	15	0
Extra size ditto	52×36 „ „ „ 2 „	(Model 196)	8	10	0
Treble Royal	72×31 „ „ „ 3 „	(Model 197)	10	0	0
Four Demy	58×42 „ „ „ 4 „	(Model 197a)	10	5	0
Treble Double Crown	72×36 „ „ „ 3 „	(Model 198)	11	0	0
Four Royal	96×31 „ „ „ 4 „	(Model 199)	13	0	0
Extra size ditto	96×36 „ „ „ 4 „	(Model 200)	15	0	0

Other sizes made to suit customers' requirements at proportionate prices.



Model 201. Space-Saving Imposing Frame. £6 15s.

Model 201. This is another very useful style of space-saving Imposing Frame. It contains a rack to hold 14 formes, also Drawer for holding quoins, mallet, planer, &c. Hardwood polished, very strongly built, and well finished.

PRICE.

	Polished Hardwood.
Model 201	£6 15 0

Approximate Dimensions, 36 ins. × 26 ins.

Any size of Imposing Frame can be supplied in this design, or any variation of arrangement that may be desired.

Special Sizes made to order.

Surfaces supplied without the Frames if required.

N.B. When ordering, please quote Model Number.

IMPOSING SURFACES AND FRAMES.

No better disposition of the space underneath an Imposing Table can be made than to use it for Letter Boards. If the type is for distribution it is shifted from the surface to the board without any loss of time; if the matter is to stand it is handy for imposition. The Boards are made exactly as shown in our illustration, of hardwood, closed at sides and back, and are rabbeted in front to receive the galley when sliding off type. The sizes given below are suitable for large or small offices. They are made of hardwood, strongly bolted together and polished.



Model **204.**—With 16 Letter Boards and 2 Drawers. **£11 5s.**



Model **202.**—With 8 Letter Boards and 1 Drawer. **£7 10s.**

			Polished Hardwood. £ s. d.
Double Crown, 36×26 in., with 8 Letter Boards and 1 Drawer	(Model **202**)	... ...	**7 10 0**
Double Demy, 40×28 in., with 8 Letter Boards and 1 Drawer	(Model **203**)	... ...	**8 10 0**
Double Royal, 56×28 in., with 16 Letter Boards and 2 Drawers	(Model **204**)	... ...	**11 5 0**
Four Demy, 58×42 in., with 32 Letter Boards and 2 Drawers	(Model **205**)	... ...	**16 0 0**
Special Size, 86×42 in., with 56 Letter Boards and 2 Drawers	(Model **206**)	... ...	**24 0 0**

Model **207.**—The illustration shows an Imposing Surface and Frame, fitted with 30 Pigeon Holes (15 each side) and 6 letter boards, together with 3 drawers. Very strongly built, hardwood, well finished, stained and polished.

PRICE

In polished hardwood **£11**

Approximate Dimensions:

Double Royal ... ... 56-in. × 28-in.

Any size of Imposing Frame, or any variation of arrangement that may be desired, can be supplied.



Model **207.**—Fitted with 30 Pigeon Holes and 6 Letter Boards. **£11**

N.B.—When ordering, please quote Model Number.

IMPOSING SURFACES AND FRAMES.



Model **208.** Surface, 58 ins. by 42 ins. Frame, 75 ins. by 40 ins. Half Upper Cases not included. In polished hardwood. **£18**

The above engraving represents our newest design in Imposing Surfaces for small printing offices. The pigeon holes which are shown in the front are continued at the back. The sizes start at 12 ems, and advance by 2 ems to 46 ems, and then by the following gradations 50, 54, 60, 70, 80, 90 and 100 ems. These are all the sizes necessary in ordinary job work up to demy folio. Where sizes beyond 100 ems are required, it is better to place them in horizontal pigeon holes. The above pigeon holes will hold sufficient material for (say) six compositors, the number for which the surface will provide accommodation. The box shown on the left-hand side is made to hold quoins or mixed quotations, etc. The racks beneath it hold 20 half upper cases, 10 on each size; while the narrow rack running transversely between the case racks accommodates 13 single-column galleys. At the opposite end there is provision (not shown in the engraving) for 11 formes. The advantages of storing material in this systematic manner are plainly apparent. Not only is economy of materials insured, but, what is still more important, the orderly and compact arrangement facilitates imposition and locking up to such a degree as to effect a saving of fully 50 per cent. as compared with the old vexatious, slovenly, and wasteful practice of heaping the supplies in a muddled mass in drawers that are apt to stick most obstinately when the need for expedition is sorest.

For large printing offices we recommend that the sizes enumerated above should be carried over two imposing surfaces, and should all be on the same side. The opposite side should be fitted with racks for double-cap formes. We have supplied surfaces on this pattern to the great satisfaction of our customers. We are prepared to supply surfaces with any variety of pigeon holes that our customers may require.

CUTTING BOARDS.

			s.	d.
Demy 18mo	6 in.	℔ pair	0	2
„ 12mo	8 „	„	0	3
„ 8vo	10 „	„	0	4
Royal 8vo	11 „	„	0	5
Demy 4to	12 „	„	0	6
Royal 4to	13 „	„	0	7
Foolscap Folio	15 „	„	0	8
Demy	18 „	„	0	10
Medium	20 „	„	1	0
Royal	22 „	„	1	3
Imperial	24 „	„	1	6
Parallel		℔ yard	1	0

WETTING BOARDS.

			Battened. s.	Battened. d.		Flat. s.	Flat. d.
Crown	22 × 17 in.	℔ pair	6	6		9	6
Demy	24½ × 19½ „	„	7	6		10	6
Royal	27 × 22 „	„	8	6		12	0
Double Crown	32 × 22 „	„	9	6		13	0
„ Demy	37 × 24½ „	„	13	0		16	6
„ Royal	42 × 27 „	„	15	0		20	0

PRESSING BOARDS.

			s.	d.
Demy 12mo	8 × 5 ins.	℔ pair	1	0
„ 8vo	10 × 6 „	„	1	4
Royal 8vo	11 × 7 „	„	1	6
Imperial 8vo	12 × 8 „	„	2	0
Double 12mo	12 × 10 „	„	2	0
Demy 4to	13 × 9 „	„	3	0
Royal 4to	14 × 10 „	„	3	6
Foolscap Folio	16 × 10½ „	„	4	0
Long Foolscap	18 × 7 „	„	3	6
Demy Folio	18 × 11½ „	„	5	0
Long Demy	20 × 9 „	„	4	6
Long Medium	20 × 11 „	„	6	0
Medium Folio	20 × 13 „	„	7	0
Royal Folio	22 × 14 „	„	8	0
Crown Broadside	22 × 18 „	„	10	0
Imperial Folio	24 × 16 „	„	10	0
Demy Broadside	24 × 19 „	„	12	0
Royal „	26 × 20 „	„	14	0
Sup. Ryl. „	27 × 21 „	„	16	0
Imperial „	30½ × 22½ „	„	18	0

N.B. When ordering, please quote Model Number.

COMPOSING STICKS.



No. 1.—Old Style.



No. 2.—Inside Screw.



No. 3.—Outside Screw.



No. 4.—Thumb Lever, Bracket Slide.

PRICES.

	Iron.	Gun Metal.	German Silver.		Iron.	Gun Metal.	German Silver.
6 inch, any pattern ...	4/6	5/-	7/-	10 inch, any pattern ...	7/3	7/9	11/8
7 inch, any pattern ...	5/3	5/9	8/2	12 inch, any pattern ...	8/3	9/-	14/-
8 inch, any pattern ...	6/-	6/6	9/4	14 inch, any pattern ...	9/6	10/6	16/4
9 inch, any pattern ...	6/9	7/3	10/6	20 inch, any pattern ...	12/6	14/-	£1/3/4

Mahogany News Stick, Brass Lined, set to any measure, **4/6**. Iron News Stick, set to any measure, **4/6**.
Invariable Composing Sticks, with Hard Steel Slide and Head, **1/6** extra. Pocket Turnscrews, **3d.** each.
Engraving initials or name on Stick from **6d.** upwards. Any kind of Composing Stick made to order.

WOOD POSTER STICKS.



Wood Poster Sticks, with brass-lined ends, gun-metal knee and screw clamp, 18 in., **5/6** ; 24 in., **6/6** ; 30 in., **7/-** ; 36 in., **7/6** ; 42 in., **8/6** ; 46 in., **9/-**.

SETTING RULES

(SUPPLIED IN MAHOGANY BOXES).

	s.	d.
8 to 32 ems, ascending by 2 ems (including 15 ems)	3	6
4 to 40 ems, ascending by 2 ems (including 15 ems)	5	0
6 to 22 ems, ascending by ems, and 24 to 40 ems, by 2 ems ...	6	6
4 to 40 ems, ascending by ems	8	6





NOISELESS FORME TROLLEY.

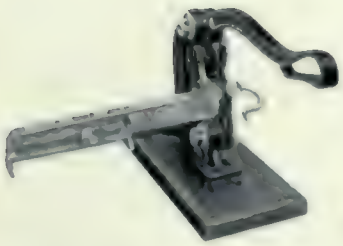
This simple contrivance is most valuable in offices where there are many large and heavy formes, as by its means the heaviest formes are removed without danger of falling out.

Being entirely under the control of one man, it saves time and labour, and also prevents damage to floors, the dragging of formes along the room and attendant noise being obviated.

It is strongly made, with wheels like those of a pulley, fitted with stout india-rubber tyres.

Price ... ... £1 1s.

BRASS RULE AND LEAD CUTTERS, &c.



CHANDLER & PRICE RULE AND LEAD CUTTER.

This Cutter embodies several valuable features, and is a great departure from old styles. The bed is nearly vertical, but inclines slightly backward, with a raised guide along its lower edge. The lead or rule rests on the edge, and assumes its position by gravity, assuring a square cut. The guide is accurately graduated to 12-point ems, and numbered to 5-em lengths. The gauge is reversible for cutting leads longer than the bed, and is fitted with a latch to gauge the slots of the guide. A thumb-screw holds the gauge for odd lengths. Gauges 14 ins., 0 to 85 ems.

Price ... ... **£1 12s.**

LITTLE GIANT RULE AND LEAD CUTTER.

With a Double-joint Lever.

SIMPLE AND POWERFUL. STRONG AND COMPACT.

The Little Giant Rule and Lead Cutter has made a great reputation by its time and labour saving qualities. It is made in two sizes, large and ordinary. The large size is particularly adapted to offices where big work is the rule, but will be found equally valuable in other offices where first cost is not a consideration. The ordinary size is too well known to need explanatory matter. Both large and ordinary Rule and Lead Cutters possess Two Blades, one for Rules, the other for Leads, and will cut any rule from 6 point downwards. They are furnished with Front and Back Gauges, and cut without burring or curling the Rule.



Large Size.



Ordinary Size.

	£	s.	d
Ordinary	1	5	0
Larger size	2	0	0

ROTARY MITREING MACHINE.

SIMPLE AND USEFUL. CHEAP AND ACCURATE.

This Rotary Mitreing Machine is accurately made and well finished. The pieces are few, simple, and impossible of derangement. It will mitre the thickness of 8-point Brass Rule and 24-point Metal Rule, and to any angle.

Price ... ... **£2 10s.**



MALLETS, PLANERS, SHOOTING STICKS, &c.

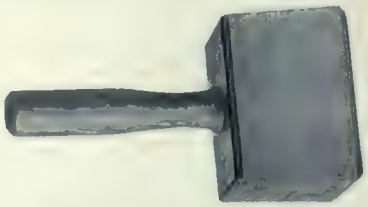
The Lignumvitæ Mallets are made of thoroughly-seasoned and selected wood with handles screwed in, and are finished in oil. They wear like iron, and can be specially recommended. The News and Jobbing Mallets are substantially made of best dry maple, and the handles are firmly wedged on. The Raw Hide Mallets will be found most economical in use; they are made of best hardened raw hide, and the heads are practically indestructible.



Lignumvitæ.



Raw Hide.



News and Jobbing.

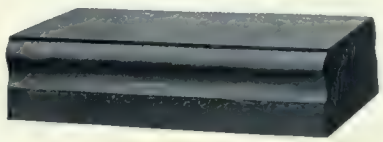
	s.	d.
Lignumvitæ Mallet, 3½×5½ in.	3	0
Lignumvitæ Mallet, 3 ×5 in.	2	6

	s.	d.
News Mallet	2	6
Jobbing Mallet...	2	0

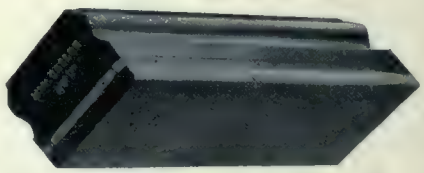
Raw Hide Mallet, 2¾×5 in., 6/6 each.



Hard Maple, and easy to grasp.



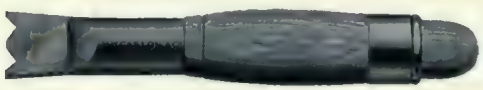
News Planer.



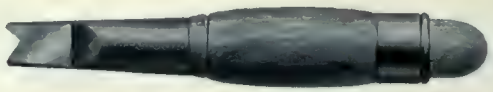
Proof Planer.

	s.	d.
Maple Planer, leather top, 3½×8 in.	1	6
Maple Planer, large, 3½×8 in.	1	3
Maple Planer, small, 3 ×6 in.	1	0

	s.	d.
Proof Planer, 3½×8 in.	2	6
News Planer, 10×4½ in.	1	3



Gun Metal Shooting Stick—A.



Gun Metal Shooting Stick—B.



Xylonite Shooting Stick.



Boxwood Shooting Stick.



Wrought-Iron Shooting Stick.



Sheeps Foot Hammer.

	s.	d.
Boxwood Shooting Stick ... 6d. each...℔ doz.	5	0
Hickory do. (save press beds) 5d. each...℔ doz.	4	6
Gun-metal Shooting Stick	3	6
Wrought-iron Shooting Stick...	3	0
Wrought-steel Shooting Stick, nickel-plated ...	2	6
Xylonite Shooting Stick	1	6

HAMMERS.

	s.	d.
Machine-minder's Hammer	4	0
Gun-Metal Hammer, with Steel Screw Driver end	4	0
Gun-Metal Hammer, with Wood Handle... ...	3	0
Sheeps-Foot Hammer...	2	6

BODKINS, TWEEZERS, BRACE PLYERS, &c.

BODKINS.



	s.	d.
Bodkin, in Boxwood Handle ... ... ℔ doz.	3	0

TWEEZERS.



Polished Steel, with nonpareil points.

	s.	d.
No. 1	0	9

BODKIN AND TWEEZERS.



Nickle-plated Folding Bodkin and Tweezers: the best thing of its kind made. When extended the bodkin cannot slip.

	s.	d.
No. 4	2	0

OVERLAY KNIFE.



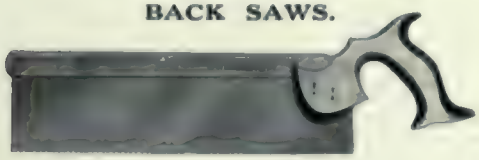
	s.	d.
Overlay Knife (invaluable to pressmen)	1	0

INK KNIVES.



	s.	d.
10 in. blade, square point	3	0
8 in. blade, square point	2	0
6 in. blade, square point	1	6

BACK SAWS.



	s.	d.
Back Saw, for cutting wood or metal	3	6

PRESSMEN'S FRIEND.



Specially designed for clearing cylinder ink ducts, its peculiar shape conforming to the curves and angles of the duct.

	s.	d.
10 in. blade	3	0
8 in. blade	2	0

BRASS RULE SHEARS.



	s.	d.
Bow Shears	4	0
Sharp Pointed Scissors for cutting-out Overlays ...	2	6

BRACE PLYERS.



	s.	d.
Brace Plyers	3	3

WOOD MITRE BOXES.



	s.	d.
Unbreakable Mitre Box, 3 in. wide...	2	6
Wood Mitre Box, 13½ ems wide	1	6

LEADER BOXES.

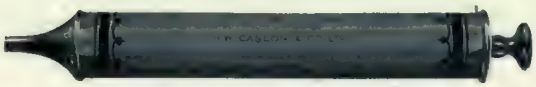


Just the thing for holding leaders.

	s.	d.
Size 5×8×1¾ in.	1	0

BELLOWS, LYE BRUSHES, OIL CANS, &c.

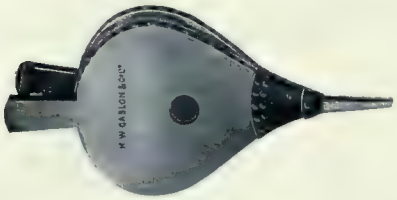
CYLINDER DUST BELLOWS.



The Patent Cylinder Dust Bellows is indispensable in all manufactories for cleaning intricate machinery, and all articles having recesses which cannot be reached by a brush.

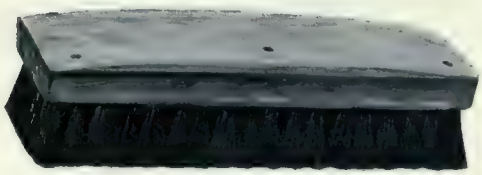
It should be held in the left hand, the point between the first and second finger. With the other hand the handle of the bellows is drawn out, and then quickly and forcibly pushed in again. In this way a strong blast of air is forced against or into the article or spot to be cleaned. **5s. 6d.** each.

BELLOWS.



	s.	d.
Large	3	0
Small	2	6

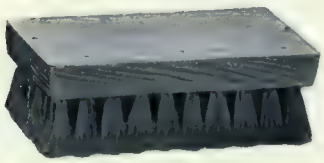
LYE BRUSHES.



	s.	d.
Large, 9×3½ in.	5	6
Small, 9×2½ in.	3	6

To preserve Lye Brushes, they should be well rinsed after use, and allowed to drain.

PICK BRUSHES.



	s.	d.
5×2½ in.	1	0

BEATING BRUSHES.



	s.	d.
7½×4 in.	17	6

KAYE'S NEW PATENT

STEEL SEAMLESS OIL CANS.

With Patent Feed Hole and Interchangeable Spouts.
1 Pint, **3s. 6d.** each.



THE NEW PATENT SPRING

LEVER-VALVE SPIRIT FEEDERS.

Fitted with Brass Rose.
A Great Saver of Turps, &c.
Price **3s.** each.



TYPE WASHES.

Pearlash and Potash, **10d.** ℔ lb.
Thompson's Pearline, **9d.** ℔ lb. In 24-lb. Drums.
Thompson's Silverine, 28-lbs. **8s.**; 56-lbs. **15s.**; 112-lbs. **28s.**

No one can estimate the serious damage done to the face of valuable type, not to mention the waste of time and energy, by the use of cheap type-washes.

1 lb. of Pearline produces a gallon of splendid Lye.

Alkali Type Wash.

28 lbs. **8s.**; 56 lbs., **15s.**; 112 lbs., **28s.**

"TURPSAD."

THE IDEAL CLEANSER FOR PRINTERS.

Is an excellent article for washing Type and Rollers, but it is also greatly in demand for cleaning Litho Stones. We regularly supply it to printeries both at home and abroad, and our customers find it a highly efficient article. It is a quick dryer, has a high flash point, and is guaranteed to be absolutely free from grease. It is specially manufactured for printers and is vastly superior to any other article of its kind on the market.

Packed in 5 and 10 gallon drums, which are returnable, and in barrels, which are free.

Price per gallon, **1s. 6d.** net.

MISCELLANEOUS.

	s.	d.
Bodkin Blades ... ...℔ doz.	1	0
Brayers ... ... each **6d.** to	1	0
Forme Hooks ... ... each	3	0
Machine Points, various ... ... from	1	6
Marble Slabs ... ... each **2s.** to	18	6
Mullers ... ... ℔ in., from **1s. 3d.** to	2	6
Page Cord ... ... ℔ ball	0	6
Quoining Wrench, steel ends	4	6
Type Scale, steel, folding (in pigskin case), each net	2	6
Type Scale, steel, flat ... ... each net	2	6

MOUNTING BOARDS.



For large plates and in bookwork where a number of uniform boards are required that are too large to mount on the ordinary uncleated backing, owing to the liability of warping, we recommend this improved panelled backing, and guarantee it to work satisfactorily. It is made of selected wood free of imperfections, and is constructed with special care.

These panelled blocks are made any size required. This is a perfect backing for large cuts, and guaranteed not to warp under ordinary circumstances.

PRICES.

	Each. s.	d.		Each. s.	d.
Crown Folio, 15×10in. ... Oak	2	6 ... Mahogany	3	0	
Demy Folio, 18×12 in. ... „	2	9 ... „	3	6	
Crown, 20×15 in. ... „	3	6 ... „	4	0	
Demy, 23×18 in. ... „	5	3 ... „	6	0	
Royal, 26×20 in. ... „	6	0 ... „	7	0	

	Each. s.	d.		Each. s.	d.
D. Crown, 30×20 in. ... Oak	7	0 ... Mahogany	8	0	
D. Demy, 36×23 in. ... „	9	6 ... „	11	0	
D. Royal, 40×26 in. ... „	13	0 ... „	15	0	
Quad Demy, 46×36 in. ... „	20	0 ... „	23	0	

Price ℔ foot, up to Quad Demy, Oak, **1s. 9d.** Mahogany, **2s.** Subject to usual discount and terms.

GALLEY PROOF TALLIES.

The utility of the Galley-Proof Tally for indicating compositors' "takes" has been long recognised in newspaper offices, but such tallies have generally been made in a somewhat crude fashion with type-metal clumps.

They are now made of solid brass, the figures or letters being in relief; these tallies are, therefore, practically indestructible. Much confusion, loss of time, error, and dispute in the news office, may be avoided by the use of the compositor's indicating clump, with which he prefaces the matter he has composed. Each compositor being designated by a definite letter or number, a sufficient supply of clump tallies, corresponding to that letter or number, is allotted to him; and as he takes good care, for his own sake, to indicate his matter by the insertion of these tallies, all confusion in correcting, or in calculating the quantity and value of each man's lines, is obviated.

The following are specimens of the figures and letters:

A B C D 1 2 3 4

Price **7s. 6d.** ℔ doz.

THE "STERLING" ROUND-CORNERING MACHINE.

Will shape Books, Catalogues, Cards, or Tags, at a trifling cost for labour. The work being tightly clamped, the Cornering is uniform throughout. By means of the various attachments (fitted in two minutes) the machine also performs in first-class style:

PUNCHING, STABBING, THUMB-HOLE INDEXING, PERFORATING, LOOSE LEAF PUNCHING, AND CARD INDEXING.

PRICES.

	£	s.	d.
The Sterling Machine, fitted for Cornering ...	3	0	0
Stabbing Attachment	1	3	0
Punching Attachment	2	0	0
Thumb-hole Indexing Attachment	2	0	0
Perforating Attachment (10 in.)	3	15	0
Loose Leaf Punching Attachment	2	15	0
Card Indexing Attachment	1	10	0
Pedestal Foot-power Attachment	2	15	0

CUTTING STICKS.

MADE OF HARD BEECH. PLANED SQUARE.

	½-in. square s.	d.	1½-in. square s.	d.		½-in. square s.	d.	1½-in. square s.	d.
Any length to 26 ins. ... ... ℔ doz.	2	9 ...	4	0	36 ins. ... ... ℔ doz.	4	3 ...	6	3
26 ins. to 29 ins. ... ... „	3	0 ...	4	6	38 ins. ... ... „	4	6 ...	6	9
30 ins. to 32 ins. ... ... „	3	9 ...	5	6	42 ins. ... ... „	4	9 ...	7	0
33 ins. ... ... „	4	0 ...	5	0	48 ins. ... ... „	5	0 ...	7	6

For Chandler & Price's Cutters, 23 inch, **5s.** per dozen; 26 inch, **5s. 9d.** per dozen; 30 inch, **6s. 3d.** per dozen.

BRASS TYPE CABINETS.

Also suitable for small founts of Capitals, Points, and Figures.

Bookbinders and others who use Brass Type will find in these Cabinets, of which we give illustrations, most useful as well as ornamental receptacles, dust proof, and designed with a view to securing easy and rapid setting.



Model **214.** £2 10s.

Model **214.**—These Cabinets are convenient for placing on or under a bench, and are made of best seasoned hardwood, with bronzed handles on each case, and highly finished. The cases are made in exactly the same style as printers' cases, and are the same size, proportioned like one-half of the regular upper case.

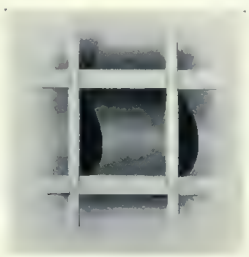
The cases have extended sides.

SIZES AND PRICES.

		Polished Hardwood. £	s.	d.
Cabinet with 6 cases,	15 ×22 ×20 in. (Model **213**)	**1**	**15**	**0**
„ „ 10 „	21 ×22 ×20 in. (Model **214**)	**2**	**10**	**0**
„ „ 12 „	24 ×22 ×20 in. (Model **214a**)	**2**	**17**	**6**
„ „ 12 „	25¾ ×26¾ ×13½ in. (Model **215**)	**5**	**5**	**6**
„ „ 15 „	28¾ ×22 ×20 in. (Model **216**)	**3**	**7**	**6**

Model **215.**—This Cabinet containing twelve drawers, or trays, each one having seventy boxes 1½ × 1½ in., is made of hardwood, well finished and polished. Each tray can be pulled out of its rack until the whole of the boxes are available to the hand of the operator, the side extensions maintaining it in a slanting position, so that it need not be entirely removed from the Cabinet.

The greatest improvement in these cases will be noticed in the curved bottom to each box, shown in the following illustration.



The painful operation of digging out small type from the corners of a square-bottomed box is entirely avoided by this contrivance



Model **215.**—£5 5s. 6d.

Model **215** measures :—Height, 25¾ in. Width, 26¾ in. Depth, 13½ in.

N.B.—When ordering, please quote Model Number

LETTERING PALLETS OR TYPE HOLDERS.

		s.	d.
"Express" Lettering Pallet, as illustration	... ...	18	9
Ordinary Type Holder, with Spring Slide	... from	7	6
" " " without Spring	... "	5	6

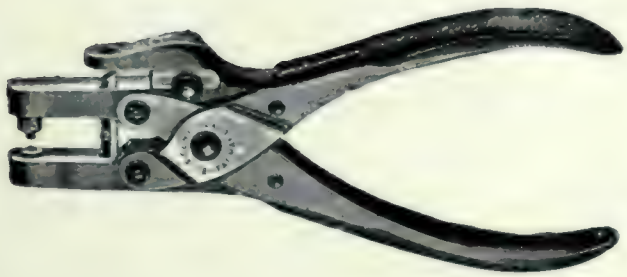
Larger sizes at proportionate prices.

A change of lettering can be effected in a few seconds with the "Express" type holders. The screw brings the ends to the centre, thus doing away with the side spacing. The full inside measure is $2\frac{1}{2} \times \frac{1}{2}$ inch.



"Express" Lettering Pallet. **18s. 9d.**

HAND EYELET PUNCH.



Strongly made, of great utility, and simple in operation, this Eyelet Punch has an adjustable gauge which enables papers, leather, or other articles to be punched and eyeletted at uniform distances. Printers can, with this little tool, finish their work completely, instead of having to send it out to be eyeletted.

Price ... ... **6s.**

Eyelets, made specially for use with this Punch, in three sizes, **5d., 7d.** and **9d.** per gross respectively.



No1.



No2.

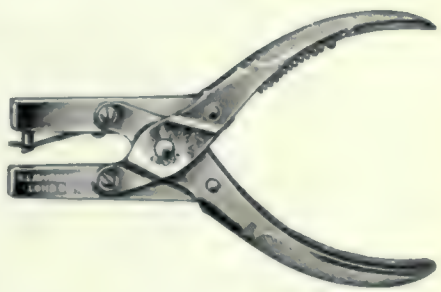


No3.

ROUND HOLE PIERCER.

A new cutting tool, with a parallel movement, designed to pierce holes in papers so as to easily admit the insertion of a round and flat-headed paper fastener. With this tool a quarter of an inch thickness of papers can be punched, and it will be found very useful and handy not only to printers, but for other business purposes.

Price ... ... **3s.**



BRASS AND COPPER HAIR SPACES.

These spaces are made in two thicknesses, ½-point and 1-point, for all bodies from 6-point to 72-point. In order that the two spaces may be readily distinguished, the ½-point thickness is made of Copper, and the 1-point of Brass. They make justification in any size of type quick and easy work. We supply them in Wood and Cardboard Boxes as illustrated. The Wood case contains 16 compartments, with 16 sizes of spaces from 6-point to 72-point; the Cardboard box contains 5 sizes, from 12-point to 48-point.





No. 1 Fount contains 1 lb. of ½-point Copper spaces cut the following sizes :—
6, 8, 10, 12, 14, 16, 18, 20, 24, 30, 36, 42, 48, 54, 60 and 72-points, including Wood Box, **9/6**

No. 2 Fount contains 1 lb. of 1-point Brass spaces cut ditto, including Wood Box, **9/6**

No. 3 Fount contains 1 lb. of ½-point Copper and 1-point Brass spaces, assorted, cut ditto, including Wood Box, **9/6**

No. 4 Fount contains 10 ozs. of ½-point Copper spaces cut the following sizes :—
12, 18, 24, 36, 48-points, including Cardboard Box, **5/6**

No. 5 Fount contains 10 ozs. of 1-point Brass spaces cut ditto, including Cardboard Box, **5/6**

No. 6 Fount contains 10 ozs. of ½-point Copper and 1-point Brass spaces, assorted, cut ditto, including Cardboard Box, **5/6**

THE "STRONG" MACHINE.

This machine is made in Great Britain, and designed for strength and built for durability. It punches with a range of FOURTEEN sizes of HOLES, or up to half an inch if required. It cuts a nick for the head of a cheque book perforation, ensuring a clean rip. It cuts large and small thumb-holes. It punches the slot used with Card Index Systems. It rounds corners, there being three different sizes of cutters for this operation—small, medium, and large. It takes a clean straight cut off corners. It punches the slot in Loose Leaf Ledger Systems. It makes flaps; and last, but not least, IT EYELETS.

PRICES.

	£	s.	d.
Complete Machine with Five Attachments (without stand) ...	5	0	0
This includes Round-corner Cutter, Punch, Eyelet Die, Stabbing Needle, and Thumb-hole Cutter.			
Plain Round-corner Machine, with Cutter and Treadle ...	2	10	0
Punching Attachment and Punch	1	0	0
Eyeletting Attachment and Eyelet Die	0	10	0
Thumb-hole Attachment and Cutter	0	10	0
Eyelet Dies, per pair	0	4	0
Round-corner and Thumb-hole Blades	0	3	6
Punches	0	2	0
Stabbing Needles	0	0	9
Stand	2	0	0



The "Strong" Machine.

TREADLE ROUND-HOLE PERFORATING MACHINES.

This Machine is fitted with Cast Steel Cutting Plate and Pins, Gun-metal Guide Plate, Polished Mahogany Tables and Gauges.

The Cutting Plate is hardened and will last for years, so that by occasionally replacing the pins, perfect perforation is maintained.

The Perforating Pins are in view of the operator, so that ordinary work can be perforated without laying to Gauges.

The sections can be put out of work in a few seconds, and can be taken out for fitting new Pins, without removing the head.

Adjustable Gauges which can be set any distance apart and for any number of parallel Perforations, fitted on front Table, **20s.** extra.

This Machine can also be supplied with Slot Perforation, prices on application.



PRICES.

MACHINES WITH MOVABLE SECTIONS.

	£	s.	d.
20-in. Machine, with two 6-in. and one 8-in. sections	11	5	0
25-in. Machine, with two 6-in., one 8-in. sections and 5-in. blank	12	10	0
25-in. Machine, with one 5-in., two 6-in. and one 8-in. sections	13	5	0
28-in. Machine, with four 7-in. sections	13	15	0
30-in. Machine, with five 6-in. or six 5-in. sections	15	0	0
36-in. Machine, with six 6-in. sections	22	10	0

MACHINES WITH MOVABLE PLATE FOR BLANK SPACE.

20-in. Machine, with one 6-in. plate to remove for blank space	10	0	0
28-in. Machine, with one 6-in. plate to remove for blank space	11	15	0
30-in. Machine, with one 9-in. plate to remove for blank space	12	10	0

Extra Perforating Pins, **2s. 6d.** per 100.

The above prices do not include carriage. Further particulars can be had on application.

HAND LEVER ROUND-HOLE PERFORATING MACHINES.

To fix on bench.



No. 1.

Fitted with Cast Steel Cutting Plate and Pins, Polished Mahogany Tables and Gauges.

This is a very useful Machine for small printers and stationers.

PRICES.

	£	s.	d.
13-in. Machine, with 3-in. plate to remove for blank space	5	0	0
16-in. Machine, with 4-in. plate to remove for blank space	6	0	0
20-in. Machine, with 6-in. plate to remove for blank space	8	2	6

HAND ROTARY SLOT PERFORATOR.



Price ... ... 8s.

POWER ROUND-HOLE PERFORATING MACHINE.

This Machine is fitted with Cast Steel Cutting Plate and Pins, Polished Mahogany Tables and Gauges.

The speed of Machine is 65 Cuts per minute, so the amount of work done is only limited by the capacity of operator.

It is very simple to work, only requiring a slight pressure on foot lever to throw it in action.

PRICES.

	£	s.	d.
30-ins., with five 6-in. sections ...	20	0	0
36-ins., with nine 4-in. sections ...	30	0	0

Adjustable Gauges, which can be set any distance apart and for any number of parallel Perforations, fitted on Front Table, **20s.** extra.

The above prices do not include carriage.



The above Machine can also be supplied with Slot Perforation. Prices on application.

WIRE STITCHING MACHINE No. 2½.



For stitching books, pamphlets, etc., up to a thickness of ½-inch.

Arranged for both hand or foot power. Will stitch either through the centre of fold or through the back.

For soft paper, No. 26 gauge staples, and for hard paper, No. 23 gauge staples should be used.

Being arranged for foot-power the operator has both hands free to manipulate her work, thus increasing the output considerably. The machine requires very little foot-power to work.

Price ... ... **£4 4s.**

WIRE STITCHING MACHINE No. 5.

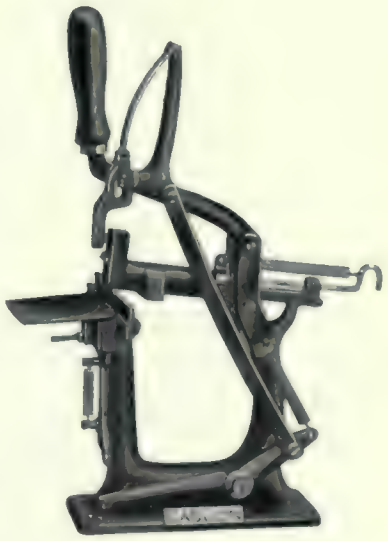
FOR HAND POWER.

For stitching books, pamphlets, &c., up to the thickness of $\frac{1}{16}$ inch.

Will stitch either through the fold or through the back. This machine is well adapted for binders who require an efficient machine for occasional work.

Staples for these machines, No. 26 gauge.

Price ... ... **£2 12s. 6d.**



PRICE OF STAPLES per 1000.

Size	PRICE.				Size	PRICE.			
No. 26	⅜ 3½d.	½ 3¾d.	⅝ 3¾d.	¾ 4d.	No. 23	⅜ 3½d.	½ 3¾d.	⅝ 4d.	¾ 4½d.

The staples are supplied filled on wooden sticks, which hold 400 of the thin ones or 300 of the stout ones. These sticks are charged ½d. each, but may be returned for refilling.

WIRE STITCHING MACHINE No. 8.



FOR HAND OR TREADLE POWER.

Makes its own staples direct from the reel.

This machine will stitch any thickness up to $\frac{1}{2}$-inch. Will stitch single sections through the fold, or bind several sections together by stabbing them through the side.

To work wire from No. 20 to No. 30 gauge.

Specially recommended for use when the bulk of the work is thin. (No. 6 machine, shown below, is preferable when the majority of the work consists of thick stabbing).

PRICES.

	£	s.	d.
No. 8	**15**	**0**	**0**
No. 8, with iron stand, table, and drawer	**16**	**10**	**0**

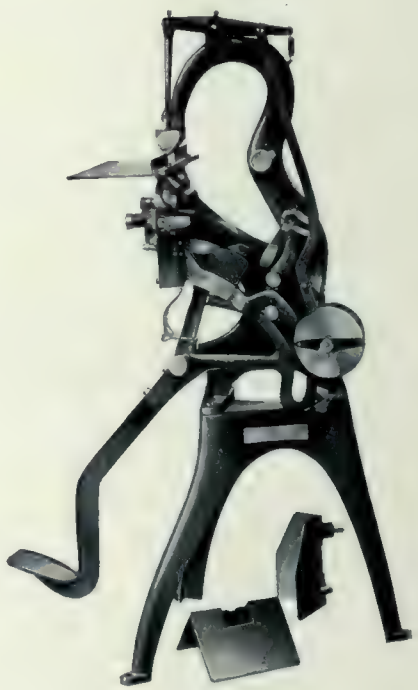
WIRE STITCHING MACHINE No. 6.

Makes and cuts its own staples.

Will stitch as in No. 8. The machine is of solid and simple construction, and will work wire from No. 20 to No. 30 gauge. It is fitted to clench the wire either inside the fold or at the back of it.

The powerful yet easy treadle motion does not fatigue the operator on these machines even when stitching thick work.

Price **£21**



Particulars of Wire-Stitching Machines for securing the joints of flat, square, or tubular

CARDBOARD BOXES,

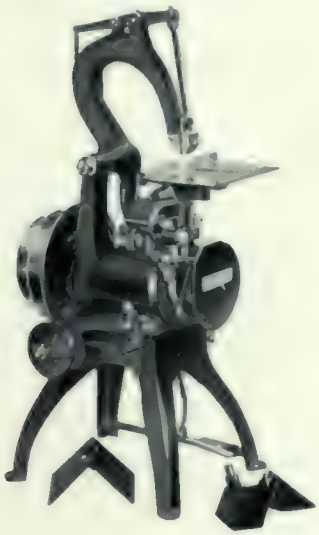
sent upon receipt of advice stating the class of work proposed to be done.

For Prices of Wire, see page 82.

WIRE STITCHING MACHINES Nos. 4 and 4a.

FITTED FOR STEAM, OR STEAM AND TREADLE.

These Machines will make various different sizes of stitches, wire from No. 30 to No. 20 gauge, and will work any thickness up to $\frac{3}{16}$-in. in the No. 4, and $\frac{1}{4}$-in. in the No. 4a.



These are the most generally useful machines on the market. They are well adapted for every class of stitching or binding. The amount of work the machine will do is only limited by the rapidity with which the operator can feed the work in.

Make their own staples.

For very hard paper the No. 4a Machine is preferable.

The machines are very strong and simple, and there is

No exchange of parts when adjusting

for the various thickness of books or wire.

PRICES.

	£	s.	d.
No. 4, for steam power	32	10	0
No. 4a, for steam power	35	0	0
No. 4, for both power and treadle	34	5	0
No. 4a, for both power and treadle	36	15	0

Nearly 7,000 of these machines have been sold, and are giving general satisfaction.

WIRE STITCHING MACHINES Nos. 7 and 7b.

NO. 7, FOR HAND OR TREADLE POWER.

Takes the Wire direct from a Reel, and makes its own staples, but in one size only.

Specially adapted for thin pamphlet work up to $\frac{1}{16}$-in. Will work wire from No. 30 to No. 24 gauge.

PRICES.

	£	s.	d.
No. 7	7	10	0
No. 7 on iron stand, with polished table and drawer	9	0	0

NO. 7B, FOR HAND OR TREADLE POWER.

A similar Machine to the above, taking the Wire direct from a Reel, and making its own staples in two sizes.

Will stitch any thickness up to $\frac{1}{16}$ in. This machine will work wires No. 30 (thin) to No. 21 (thick) gauge, and is arranged to make two sizes of stitches in width $\frac{1}{4}$-in. for thin, and $\frac{1}{2}$-in. for thick work.

PRICES.

	£	s.	d.
Fitted to screw on bench...	10	0	0
Mounted on iron stand, fitted with polished table, and a drawer for small tools	11	10	0



No. 7, without Stand.

NOTE.—The Automatic Machines effect a saving of from 50 to 75 per cent. in the cost of wire, as compared with the cost of ready-made staples used with the other Machines, Nos. 2½ and 5.

For Prices of Wire, see page 82.

WIRE FOR STITCHING MACHINES.

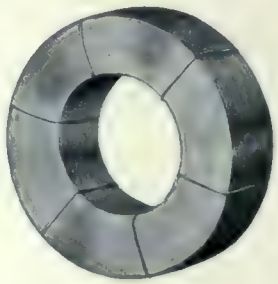
The Wire is supplied wound on spools, either on small ones holding about 4 lbs. each, or on large spools holding about 12 lbs. each.

The small spools are charged **1s.** each, and the large spools **2s.** each, and can be returned (carriage paid) for refilling.

For the convenience of Country Customers and Exporters, the wire can be wound in coils to fit the detachable spools as illustrated below.







Price of above Detachable Spools, 4s. net.

Remove flange "C," slip coil of wire on spool (the binders of the wire to pass into the grooves in the body of the spool "B"), then fasten the flange on the top, cut the binders, turn them well back, or draw them carefully out altogether, and the spool is ready for use. For each thickness of wire used, a detachable spool is required, because the binders of the coil being cut, there is nothing to hold the coil in position when taken from the spool, and consequently the coil will collapse and become useless if it is removed. For refilling these spools, the wire is supplied in coils, which does away with all returning of spools.

PRICES.

Tinned or Galvanised Iron Wire.

	Gauge 20	21	22	23	24	25	26
Net price per lb.	**3¼d.**	**3½d.**	**3¾d.**	**4d.**	**4½d.**	**5d.**	**5½d.**

	Gauge 27	28	30
Net price per lb.	**6d.**	**6½d.**	**7d.**

Special Steel Wire for very hard paper.

Special Steel Wire can be supplied at approximately 50% on above prices.

For Prices and full particulars of Staples, see page 79; for Hand and Power Perforating Machines, see pages 77 and 78; for Stabbing Machines and Sewing Presses, see page 106; for Hand and Treadle Lever Paging Machines, see pages 88 and 89.

FURTHER INFORMATION UPON APPLICATION.

HAND DATING STAMPS.



Style of Figures
20.JUL.13

THE "EXCELSO" DATER.

SELF-INKING. NOISELESS. INDELIBLE INK. GUN-METAL WHEELS, HAND ENGRAVED. GUN-METAL FRAME, POLISHED AND NICKLE PLATED.

Our self-inking Dater is a very superior article, and has stood the test of hard work in our own as well as in many other offices throughout the country. It was originally specially designed to meet the requirements of the National Health Insurance Commissioners, but it is no less useful for dating all kinds of matter, and being self-inking and very light and compact, great rapidity, combined with excellent impressions, can be obtained by a novice. The frame is of Gun-Metal, Polished and Nickle Plated. The wheels are made of special hard Gun-Metal, Hand Engraved not cast—with dates for 30 years. Fitted with Steel Gauge and special Spring Catch to Pad Holder, ensuring Clean and Perfect Impression.

Price ... ... **15s.** complete (ready for use).

The Regulations issued by the Insurance Commissioners for the cancelling of National Health Stamps under the National Insurance Act, 1911, are stated below.

THE "ROTHBURY" DATER.

Designed to meet the requirements of the National Health Insurance Commissioners.

This is a cheap Hand Dater, with revolving Gun-Metal wheels on which the dates are engraved by hand. It is exceptionally strong, and the alteration of the date is effected more rapidly than on any other pattern. There is no self-inking attachment.

Price ... ... **7s. 3d.** complete.

THE METALLIC STAMP CANCELLING OUTFIT.

The following is an extract from the Regulations issued by the National Health Insurance Commissioners:

"The employer is required, immediately after affixing a stamp to a card, to cancel the stamp in ink or stamping with a metallic die with black indelible ink across the face of the stamp the date upon which it is affixed. Aniline inks must not be used when cancellation is effected by means of a metallic die. *Rubber Stamps are not allowed.*"

The Outfit consists of Box fitted with Pad; Tin of Ink; Dates, Jan. to Dec.; Figures, 1 to 31 and Years 1913 to 1916 (48 logotypes); Nickle-plated Holder; Pair of Tweezers; and Ink Distributer.

Only 3 logotypes have to be manipulated in changing the date.

12 Jan. 1913

Only 3 logotypes have to be manipulated in changing the date.

Exact size of Stamp and facsimile of Metallic Stamp.



PRICES.

	s.	d.
Complete Outfit	3	6
Replacement Box with Pad and Type Rack	1	0
Tweezers	0	9
Tin of Ink	0	9
Ink Distributer	0	2
Logotypes ... ... each	0	1

BATES AUTOMATIC HAND NUMBERING MACHINES.

Models 48 and 50.

Model 48.



Figures same Size as Model 50

6 Wheels.

Price ... £2 2s. net

A DEPARTURE.—In the manufacture of these models no effort has been spared to perfect them in every detail and they may truly be said to represent the highest achievement in the art of numbering machine construction.

Instead of the customary iron or brass frames and brass cases, all metal parts are made of **steel**, contributing rigidity and strength with minimum weight.

The wheels and ratchets are divided into equal tenths, thus assuring absolute accuracy of movement.

DEPRESSIBLE WHEELS.—"Drop ciphers" with their springs and pins have been eliminated, and the wheels themselves are made depressible to provide the necessary spaces preceding the unit wheels.

PROTECTED PLUNGER.—The plunger, which is made of Bessemer steel is shielded from view when in its normal position and will never present the unsightly appearance of the brass plunger with the nickel partly pealed off.

SELF-INKING.—The figures are automatically inked before each impression.

CAPACITY.—Both of these models are made with six wheels with a numerical capacity of from "1" to "999,999" and may be re-set to commence at any number. Can be had in three styles of figures as shown under Model 49a.

Model 50.



123456

FAC SIMILE IMPRESSION

6 Wheels.

Price ... £2 2s. net

MODEL 48 has been specially designed for work where the numbering is irregular in character. For instance, it is quite possible to have a machine that will number in duplicate, in triplicate and even quadruplicate, but even then all the ground is not covered, and it is better policy to have a machine that is comparatively simple in construction and which will take care of all classes of numbering, rather than a machine with a number of complicated movements and which can only be utilised to a very limited extent.

MODEL 50 is designed for numbering which proceeds on regular lines. It is provided with three actions and will number consecutively, in duplicate, and repeat. These changes are very easily affected by moving up or down the two little knobs which appear at the sides of the front plate until the word representing the class of numbering desired is shown in the window of the front plate (see illustration).

LETTERS AND FRACTIONS.—These can be provided at a small additional cost, also special movements.

Model 49a.



Patented U.S. and Europe.

Style A. 314752

Style H. 123456

Style G. 12345

PRICES.

		£	s.	d.
6 wheels	Style A ...	1	1	0 net
6 wheels	Style H ...	1	1	0 net
5 wheels	Style G ...	1	1	0 net
6 wheels	Style G ...	1	10	0 net

Model 49a.

This little machine is an improvement on the Model 49 previously brought out. It is made with a heavier steel frame, the figures are engraved deeper and all-round changes have been made in the construction, thus placing it in the front rank of the cheaper machines. In fact, in design, construction, and finish it is unequalled even by those listed at a much higher price by other makers. Fitted with Consecutive Duplicate and Repeat actions. Can be had in three styles of figures as shown.

INK.—1-oz. bottles, 1/-; 2-oz. bottles, 2/-; ½-lb. Cans, 8/-. Pads, 6d.

THE "BATES" TYPE-HIGH NUMBERING MACHINE.

Number while you Print. Save 100 per cent. Superior Numbering with Cost Eliminated.
Absolutely Accurate. Fully Guaranteed.

PRINTING AND NUMBERING. ONE OPERATION. By the use of the machines which are described hereunder, the second operation of numbering is entirely eliminated.

YOUR ESTIMATE WINS. When preparing an estimate, the numbering which costs you nothing will frequently secure the job, and what is more important, makes a customer.

SPECIALITIES MAKE MONEY. The great printing and stationery houses have all utilised some speciality as a foundation upon which to build a business.

BE A SPECIALIST. A small investment in these machines will place you in a position to compete with specially equipped plants for printing and numbering bank cheques, orders, tags, omnibus, tram, and railway tickets, luggage labels, ballots, sales books, ball, theatre and park seat tickets, money orders, pawn tickets, church collection envelopes, milk and fuel cheques, hotel and restaurant bills, manifold work, etc.

GOOD NUMBERING. The quality of the numbering is limited only to the quality of your press work far superior to the work of any treadle or hand numbering machine, for the modern press affords perfect ink distribution, uniform impressions and accurate register.

MONEY SAVED.—You would save the transportation charges, waste and delays unavoidable when sending jobs away to be numbered, and complete them under your own supervision without exposing the name of your customers.

MONEY MADE. Your investment is quickly returned, directly and indirectly. Two or three fair-sized jobs represent its entire cost, and the loss or gain of one customer means much more.

QUALITY GUARANTEED.—This entire line is strictly high-grade. Only the best materials and the highest order of mechanical skill are employed in their construction. Every machine is fully guaranteed and with ordinary care will do absolutely correct numbering and give entirely satisfactory service for many years.

Model No. 27a.

FOR GENERAL JOB WORK.—HOW IT IS USED. A type-high automatic numbering machine, designed to be locked in the chase with the forme, wholly surrounded by type matter or used separately to print numbers only.

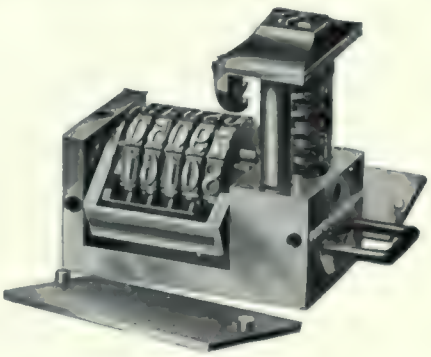
ENTIRELY AUTOMATIC.—Every figure disc is automatically advanced in consecutive order from 1 to 99,999.



№ 12345

New Model, No. 27a, with fac-simile impression.
Size 1½ × ¾ inches.

MODEL
27a
Price £2 2s.
each.



View showing parts detached for cleaning.

QUICK CLEANSING. May be taken apart in an instant for cleansing without removing any screws and is as quickly assembled again. See illustration.

STEEL FIGURES. The figures are cut upon steel wheels and are practically indestructible. Only the size and style of figures shown are carried in stock; others are made to order at an extra charge.

SERIAL NUMBERING. Letters engraved upon extra plungers or steel slides may preceed the figures, instead of the prefix "No." Letter wheels are also furnished.

CHEQUE NUMBERING. For numbering cheques, orders, strip tickets, and other jobs with several formes to a sheet, "skipping" unit wheels are furnished, which are interchangeable with regular unit wheels. Any number may be skipped.

PRICES FOR EXTRA INTERCHANGEABLE PARTS. Letter wheels (10 letters), 10/- each net. Skipping unit wheels, 9/6 each net. Letter slides, 1 letter, 2/- each net.

Model No. 28a.

FOR GENERAL JOB WORK.—This machine is the same in every respect as Model No. 27a, except that it is made with six, instead of five wheels. Capacity, 1 to 999,999. Size $1\frac{1}{8} \times \frac{5}{16}$. Price, **£2 10s. 0d.**

Model No. 29.

№ 35

FOR NUMBERING CASH SALE BOOKS.—Same construction as Model No. 27a, but designed to number consecutively from 1 to 50 or from 1 to 100, and upon reaching the limit of its capacity, automatically changes to 1 and repeats without resetting. "0" is usually made to represent 100, thus requiring but two wheels—a serviceable construction which is recommended. Same machines numbering backward if desired The most durable machine for this purpose ever produced.

SIZES AND PRICES Two wheels $1\frac{7}{16} \times \frac{7}{8}$ inch., **£2 2s. 6d.**; three wheels, $1\frac{1}{8} \times \frac{7}{8}$ in., **£2 18s. 6d.** Extra plungers engraved with letters or grooved for letter-slides, **5**/- each net. Letter-slides, **2**/- each net. This model is also made with figures of Models No. 27 and No. 32 without extra charge. Size $1\frac{1}{8} \times \frac{7}{8}$ in.

Model No. 31.

1235

FOR NUMBERING PAWN TICKETS, LUGGAGE LABELS, ETC.—An automatic machine made with any size figures from one-quarter inch to one inch in height. The design and construction is the same as Model No. 27a. All of these machines are more than type-high, but are used with complete success on ordinary printing presses by mortising the bed or readjusting the platen. In mortising the bed (which need not weaken the press in any way) the machinist fits an iron block which is inserted and the mortise closed when it is desired to use the press for regular work. The numbering is far superior to any hand or paging machine work, and by working several machines to a forme, the cost is reduced to a minimum.

SIZE AND PRICE.—Machine with 6 wheels, $\frac{3}{8}$ in. figures; length 3 ins.; width, $2\frac{5}{32}$ ins.; height, 1.390 ins. **£11.** Other sizes subject to special quotation.

Model No. 32.

12345

FOR PRINTING WAITER NUMBERS ON RESTAURANT CHEQUES, ETC.—A type-high non-automatic machine, made with steel figures, which are set by hand, without unlocking the forme. It is designed to take the place of type which must be frequently changed in the forme. It effects a great saving of time, and obviates the destruction of type by being constantly removed with tweezers. Size, $1 \times \frac{1}{16}$ in. Price **£1 10s. 0d.**; 6 wheels, **£2 0s. 0d.**

Model No. 33.

AUG 22 1902

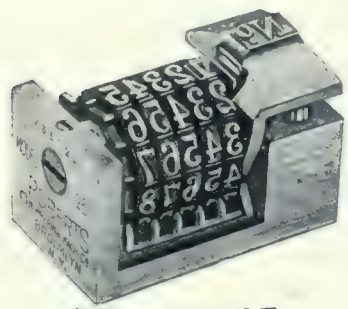
FOR DATING CHURCH ENVELOPES, TICKETS, ETC.—A type-high dating machine designed to be locked in a forme. Steel wheels are engraved with dates for twenty years, and set by hand as required, without unlocking the forme. Size, $1\frac{1}{4} \times \frac{5}{16}$ in., price, **£2 2s. 6d.**

TICKET AND COUPON NUMBERING.—If the formes are too small to include the machines, the stock is cut twice the required size, and while the former is printing one half, the machines number the other half. At the second feeding, the sheets are turned and the numbers are thus printed in the spaces allotted to them while the former prints around the numbers made at the first feeding. This is merely the well-known method of "work and turn."

TO ELIMINATE "NO." "Friskets," usually consisting of pieces of cardboard, may be so attached to the grippers or to the tympan as to receive the impression of the prefix. If the numbers are worked in a colour, sections may be removed from an ink roller, thus leaving the prefix uninked.

NUMBERING BACKWARDS. All models are made to number backwards (to avoid turning the sheets or reversing them afterwards) without extra charge and can be obtained immediately.

SPECIAL WORK.—Machines made to repeat any number of times and then advance automatically or to skip as many numbers as required at each impression. Special numbering mechanism for rotary printing machines of any size or speed. Quotations upon request.



№ 12345

CHEAP MODEL TYPOGRAPHIC NUMBERING MACHINE, Model No. 25.

This Model has been produced to meet the demand for a cheap and at the same time reliable Machine. It is built on the same principle as Model No. 27a, although not so well finished, and can be recommended where first cost is a consideration. Many thousands of these machines have been sold and they have given great satisfaction.

PRICES.

	£	s.	d.
Five Wheels	1	1	0
Six Wheels	1	5	0

"A.B.C. EXCELSO" PATENT AUTOMATIC HAND NUMBERING MACHINE, WITH TWENTY-ONE ACTIONS.



The absolute LAST WORD in numbering mechanism. Is not complicated. Simple to operate. Reliable in action.

For NUMBERING from 1 to 20 times AUTOMATICALLY, and REPEAT.

The dial at the side of the Machine is engraved with the figures **O** to **20,** and the indicator can instantly be set at whichever figure is required, the figure on the dial indicating the exact number of times the machine will automatically repeat each number.

PRICES (Stock Lines).

Size of Figs.	4 Wheels.	5 Wheels.	6 Wheels.
C to F	**66/-**	**70/-**	**74/-**
GG „ H	**70/-**	**76/-**	**82/-**
I and J	**76/-**	**82/-**	**88/-**

All Figures are Hand Cut Hardened Steel, equal to type. Each machine is supplied with Ink, Pads and full Instructions.

Extras, to Order only, can be supplied. Estimates for Special Combinations submitted.

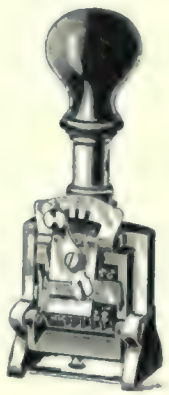
A.B.C., 3, 4, & 5 ACTION AUTOMATIC HAND NUMBERING MACHINES.

With Dial Setting Movement. Clear Impressions. Perfect Alignment.

The BEST and CHEAPEST MACHINE in the World with Hand-cut, Hardened Steel Wheels equal to type.

For Numbering CONSECUTIVE, DUPLICATE, TRIPLICATE, QUADRUPLICATE, and REPEAT.

Each Machine is packed in box with 1 Bottle of Ink, 2 Reserve Pads, Pointer and Distributor, and full instructions. Every Machine is Guaranteed, and all Sizes are in Stock.



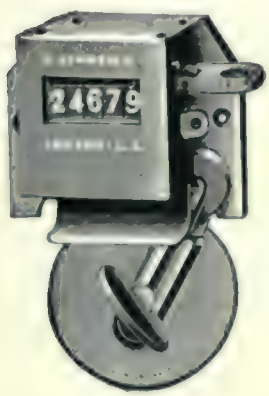
Price of Three Action Machines.

	4 Wheels.	5 Wheels.	6 Wheels.
Sizes of Figures C to F	**50/-**	**54/-**	**58/-**
„ „ GG „ H	**54/-**	**60/-**	**66/-**
„ „ I and J	**60/-**	**66/-**	**72/-**

All Machines number from 1– without or with preceding Zeros.

Patent Automatic Cyphers to number from No. 1, are fitted at **6/-** each.
Each Additional Action **6/-** extra.

No More Shorts. Can be Read at a Glance. Easily Fixed. Thoroughly Reliable.



PATENT "EXCELSIOR" COUNTER

No complicated mechanism to get out of order.

Adaptable to all classes of Cylinder and Lithograph Machines.

Once Fixed will last for years without Repair.

The most up-to-date contrivance on the market. By simply unlocking padlock and turning a small lever on the side of Counter, the figures can instantly be set back to start a fresh job.

Price £2 12s. 0d.

Complete, with every appliance for immediately fixing to machine, with full and complete instructions.

Can be supplied with Index showing on Top, Front, or Top Corner.

HAND LEVER NUMBERING MACHINES.

With Front Gauge-Board and Two Gauges. Will take a sheet twelve inches in length. Fitted with Gun Metal Wheel. Works alternately and consecutively. Either Machine fitted to work Duplicate, **7/6** extra.

Figures as styles Nos. 2, 3, and 4, shown below.

	£	s.	d.
With three Wheels, numbering up to 999	**5**	**10**	**0**
„ four „ „ „ 9,999	**6**	**5**	**0**

HAND LEVER PAGING MACHINES.

DOUBLE ARM MOVEMENT.

Will take a sheet 21 inches long. Fitted with Gun-Metal Wheels, and prints Consecutive, Alternate, and Duplicate. Triplicate Wheels, if fitted, **7/6** extra.

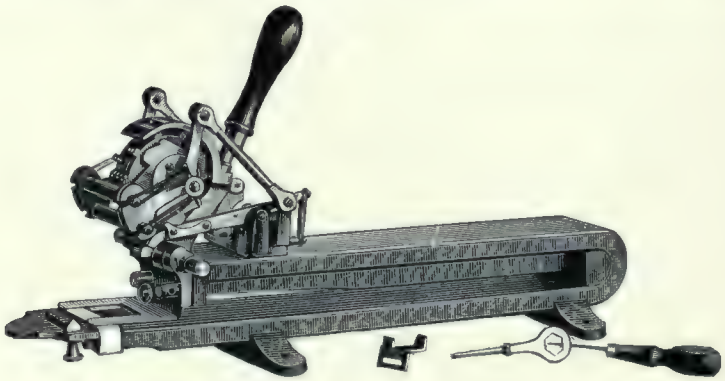
Figures as styles shown below.

	£	s.	d.
Five Wheels, with Fittings	**8**	**5**	**0**
Six „ „ „	**9**	**0**	**0**
Extra Set of Five Wheels	**3**	**15**	**0**
„ „ Six Wheels	**4**	**10**	**0**

HAND LEVER PAGING MACHINES.

DOUBLE ARM MOVEMENT.—CLASS A.

Will take a sheet 21 inches long. Fitted with Unit and Tenth Wheels of Steel, the remainder of Gun-Metal. Prints Consecutive, Alternate, Duplicate, and Triplicate. Letter Alphabet may be fitted to print in line with the Figures, at **1/6** per letter extra. Special quotations given for Machines with larger Figures. Any special character Figures cut to order.



	£	s.	d.
Five Wheels, with Fittings in Box	**10**	**10**	**0**
Six „ „ „ „	**11**	**5**	**0**
Extra Set of Five Wheels	**5**	**5**	**0**
„ „ Six „	**6**	**0**	**0**

SPECIMENS OF FIGURES.

No. 1.	No. 2.	No. 3.	No. 4.
379	248	563	759

HAND LEVER PAGING MACHINES.

DOUBLE ARM MOVEMENT. CLASS A.

On Iron Stand with Shifting Head, and Rising and Falling Bed.

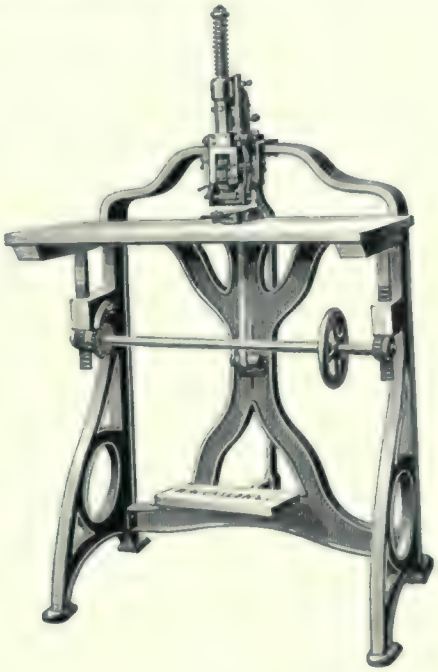
The Unit and Tenth Wheels are of Steel, and the remainder of Gun Metal. Prints Consecutive, Alternate, Duplicate, and Triplicate. Will take a sheet any length. Figures as styles Nos. 1, 2, 3, and 4, shown below.

	£	s.	d.
Five Wheels, with Fittings in Box	16	10	0
Six „ „ „ „	17	5	0
Extra Set of Five Wheels	5	5	0
„ „ Six „	6	0	0

TREADLE PAGING MACHINES.



No. 1.



No. 2.

No. 1 Treadle Paging Machine, on Pedestal, fitted with Rising and Falling Bed, and Gun Metal Wheels, Ink Duct and Gauges. Prints Consecutive, Alternate, Duplicate and Triplicate.

	£	s.	d.
Five Wheels, with Fittings in Box	17	0	0
Six „ „ „ „	18	0	0
Extra Set of Five Wheels	3	15	0
„ „ Six „	4	10	0

Carriage not paid on Treadle Machines.

SPECIMENS OF FIGURES.

No. 1.	No. 2.	No. 3.	No. 4.	No. 5.	No. 6.	No. 7.
379	248	563	759	643	324	971

No. 2 Treadle Paging Machine, on Frame or Stand, fitted with Rising or Falling Bed, Ink Duct and Automatic Tape Movement, and complete Set of Gauges. Unit and Tenth Wheels are of Steel, the remainder of Gun Metal. Prints Consecutive, Alternate, Duplicate, Triplicate, and Quadruple. Letter Alphabet may be fitted to print in line with the Figures, at 1/6 per letter extra.

	£	s.	d.
Six Wheels, with Fittings in Box	26	0	0
Extra Set of Six Wheels	6	0	0

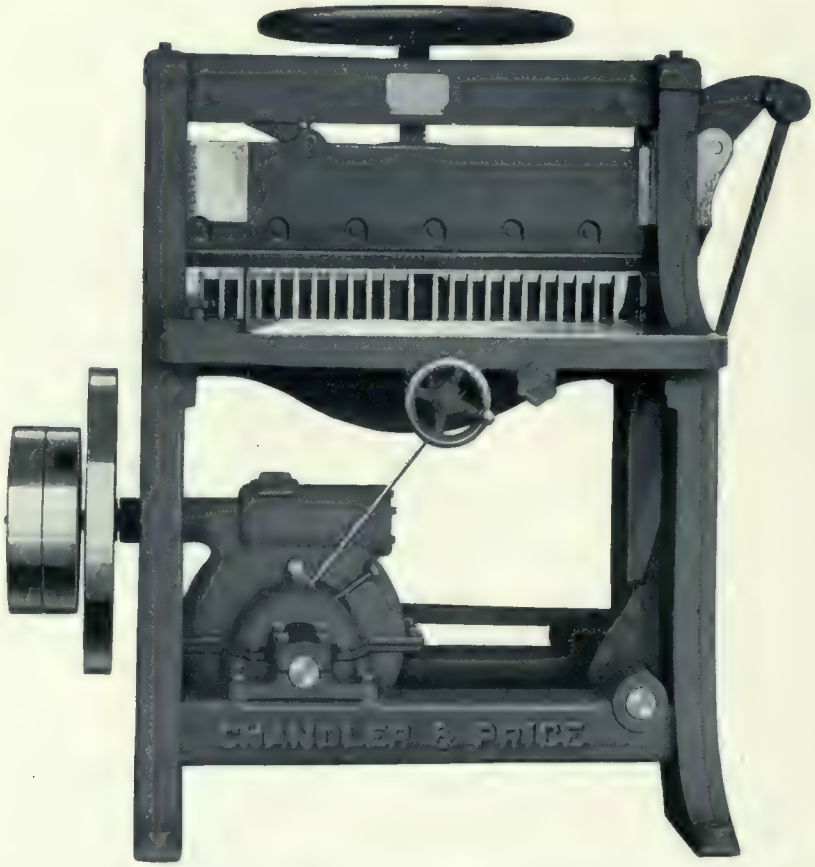
CHANDLER AND PRICE POWER PAPER CUTTERS.

FINEST MATERIALS. SIMPLE IN CONSTRUCTION.

STRONGLY MADE. EXCELLENT WORKMANSHIP. SUPERIOR FINISH.

We have profited by the marked success of our lever paper cutter and designed our new *power cutter* along the same lines. It is very simple in construction, having no extra parts, and all parts as nearly interchangeable as can be made. Every cutter is built as perfectly as experience and special machinery can accomplish, and thoroughly tested before it leaves the factory.

A deep throat and ample table permit the printer to cut thick "jogs" of large-sized sheets. We claim there is less danger in operating than with any other power cutter, as the controller knob must be pulled forward and then given a quarter turn before clutch engages with gear and knife descends. It never repeats, as the mechanism is so arranged that knife cannot fall, thereby preventing possibility of accident.



EXHIBITED AT OUR MODEL PRINTING OFFICE, CHISWELL STREET, LONDON, E.C.

The power mechanism comprises the worm and gear drive, the most powerful known in mechanics. Either belt or motor may be used to furnish power. Worm is keyed to worm-shaft, which ends in belt wheel. Worm drives gear-wheel, so that this terrific power is back of the knife when operator throws in the clutch. Worm-wheel runs in oil, being thus abundantly, lubricated at all times, besides making the cutter noiseless and easy running.

Knife is made of fine steel and is readily adjustable. Knife bar is hand-fitted to housings, which are 3 inches deep to insure the knife bar against any deflection caused by wear.

Clamping is easy by reason of extra large hand-wheel, and clamp fingers have a broad surface to avoid creasing of stock. Back gauge and clamp interlock, clamping as narrow as three-quarter of an inch. All gauges are accurately squared with the knife, and back gauge extends within one inch of side gauge, so small stock cannot slide by.

SIZES AND PRICES.

Cuts and Squares 30 inches ... **£60**	Cuts and Squares 32 inches ... **£63**	Cuts and Squares 34 inches ... **£70**
Extra Knife, **£3 5s.**	Extra Knife, **£3 10s.**	Extra Knife, **£3 15s.**

CHANDLER AND PRICE POWER PAPER CUTTERS.

Legs, braces, table, and knife bar, being of very heavy pattern, do not spring under strain of deepest cuts. In fact, the construction throughout is the strongest possible and the materials the best obtainable.

A patent was issued July 14, 1908, covering the application of power to these cutters. The purchaser, therefore, obtains the latest improvement in power cutters.

We believe this cutter to be the best built. They are self-contained and leave factory ready to install. The workmanship is guaranteed to be up to the Chandler & Price standard. There are to-day many thousands of "Gordon" presses in use and not one has proved defective.

DIMENSIONS AND DATA RELATING TO CHANDLER AND PRICE POWER CUTTERS.

Size.	30 Inches.	32 Inches.	34 Inches.
Shipping weight	17 cwt. 3 qrs. 12 lbs.	18 cwt. 3 qrs. 0 lbs.	19 cwt. 2 qrs. 26 lbs.
Floor space — Wide	58 inches	60 inches	62 inches
Floor space — Deep	61 inches	63 inches	65 inches
With table off can be passed through opening	34 inches	34 inches	34 inches
Pulley — Diameter	13⅜ inches	13½ inches	13½ inches
Pulley — Speed	450 revolutions	450 revolutions	450 revolutions
Pulley — Face	2½ inches	2½ inches	2½ inches
Pulley — Belt width	2¼ inches	2¼ inches	2¼ inches
Horse power recommended	2	2	2
Number of cuts per minute	20	20	20

THE CHANDLER AND PRICE LEVER PAPER CUTTER.

The object aimed at when these cutters were first manufactured, was to accomplish everything possible on a lever cutter with the fewest parts and utmost simplicity of mechanism. Time and success in selling have demonstrated that we succeeded. The Chandler and Price Lever Paper Cutters are from two hundred to three hundred pounds heavier than other makes of cutters of same sizes, this extra metal being so distributed as to withstand strains. The legs, braces, table, and knife bar, being of very heavy pattern, do not spring under the deepest cuts, Housings 2¼ to 3 inches deep ensure the knife bar against deflection by wear, and make gibs, set screws, and other makeshifts unnecessary. A deep throat and ample table permit handling paper in quantity. Being perfectly counterbalanced it works quickly and with the minimum of effort. The back gauge and clamp interlock, clamping as narrow as five-eighths inch. The fingers of the clamp have a broad surface to avoid creasing the stock. All gauges are accurately squared with the knife. The back gauge extends to within one inch of the side gauge, and is divided and adjustable for book trimming or squaring small work. All parts are strictly interchangeable, and accurately fitting replacements may be ordered by number.



PRICES.

	£	s.	d.	Extra Knives. £	s.	d.
23 inch	20	0	0	1	18	0
26 „	26	0	0	2	12	6
30 „	35	0	0	3	5	0

SIZES AND WEIGHTS OF CHANDLER AND PRICE LEVER CUTTERS.

Size, Inches.	Net Weight. cwts.	qrs.	lbs.	Gross Weight. cwts.	qrs.	lbs.
23	7	3	9	10	0	24
26	8	1	11	11	0	3
30	13	1	0	17	1	13

SPECIAL FEATURES.

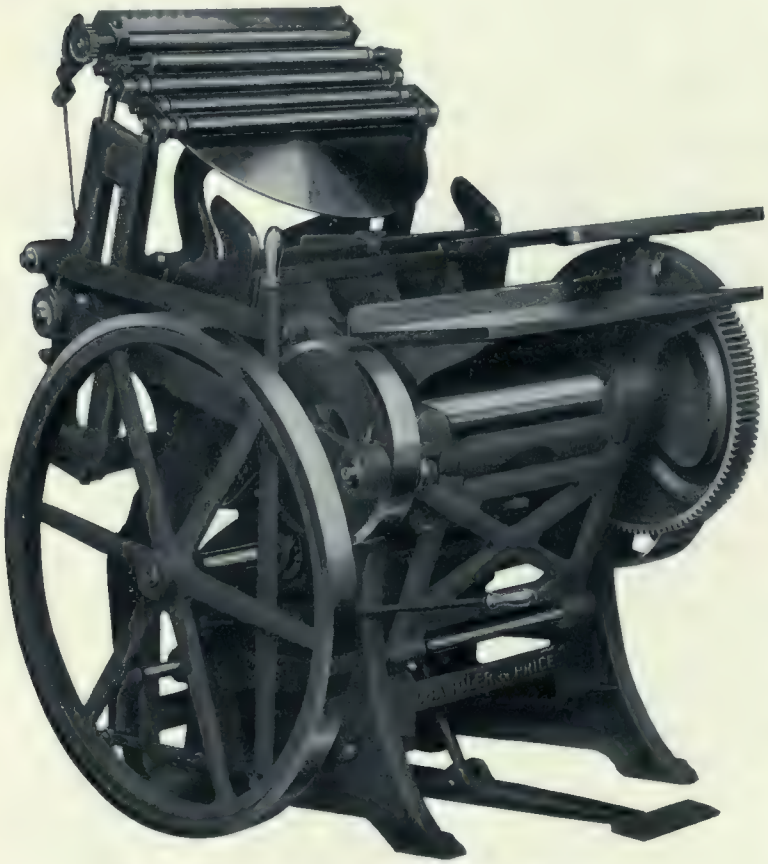
Interlocking Gauge and Clamp. Divided Back Gauge. Quick action. Great Strength. Absolute Accuracy. Interchangeable Parts.

Cutting Sticks, 23 in. 5/-, 26 in. 5/9, 30 in. 6/3 per doz. Split Back Gauges furnished if desired.

CHANDLER & PRICE NEW SERIES PRESSES.

THE NEW SERIES PRESS is designed along approved scientific lines. The frames are box patterns with deep flanges, which, together with the proper distribution of metal, makes them exceedingly strong and rigid. The Roller Saddle rods and springs are enclosed in the Roller Frames, which are smooth outside and have no projections to catch and hold dirt. Both the Main Gear and Small Head and Lock Cam are heavier and have broader faces, insuring long life and the ability to stand up under the heaviest strain of fine forme printing. Upon the larger sizes, a hardened steel segment is inserted inside the Gear in the raceway of the Cam where the wear is greatest, making the gear wheel practically non-wearable. A Gear Guard prevents the soiling of paper by accidental contact with top of the Gear. The Side Arms are of steel, forged flat, and are provided with oil grooves and oil cups. The Fly Wheel is smaller and has straight spokes and heavy rim, and is properly proportioned to give the best balance. The Shafts are large, made of steel, and are ground true, thus reducing friction to its lowest terms, and ensuring smooth, quiet running.

All parts are accurately made to standard gauges, and are commercially interchangeable.



New Series Press. (14½×22 inches inside chase.)

Sizes and Prices.

Foolscap Folio.

Size inside Chase, 8×12.
Including Patent Vibrator Roller.

£46

Dimensions of Platen, 9½×14⅞ ins.; diameter of Disc, 13¾ ins.; Power recommended to drive Press, ¼ h.p.; space through which Press will pass, assembled, 36 ins., partially stripped, 27 ins., entirely stripped, 18 ins.

Crown Folio.

Size inside Chase, 10×15.
Including Patent Vibrator Roller.

£64

Dimensions of Platen, 11¼×18⅛ ins.; diameter of Disc, 17¼ ins.; Power recommended to drive Press, ¼ h.p.; space through which Press will pass, assembled, 43 ins., partially stripped, 31½ ins., entirely stripped, 21½ ins.

Demy Folio.

Size inside Chase, 12×18.
Including Patent Vibrator Roller.

£79

Dimensions of Platen, 13⅛×21¾ ins.; diameter of Disc, 20⅞ ins.; Power recommended to drive Press, ½ h.p.; space through which Press will pass, assembled, 46 ins.; partially stripped, 36 ins.; entirely stripped, 25¼ ins.

Royal Folio (extra size).

Size inside Chase, 14½×22.
Including Patent Vibrator Roller.

£100

Dimensions of Platen. 15⅞×25⅞ ins.; diameter of Disc, 24¼ ins. Power recommended to drive Press, ½ h.p.; space through which Press will pass, assembled, 51 ins.; Partially stripped, 40 ins., entirely stripped, 29¼ ins.

The essentials of a perfect impression are weight and power, with correct balance and adjustment. The feet of the new Press are milled to make it stand level, which, together with the new Gear and Crank Wheel, steel crank pins, forged Side Arms and heavy steel Shafts, combine to produce a rigid, even impression with perfect register, yet all parts are so finely balanced and accurately adjusted that the impact does not cause undue wear of type and cuts.

Where exceptional distribution is required, it is provided for by the addition of the Vibrating Roller, which adds lateral distribution to the rotary distribution of the Disc. This simple device can be placed in position, or removed, as easily as an ordinary forme roller.

Because of its compact construction, the New Series Press is lower, making the forme and rollers more accessible, bringing the Platen within easy reach for make ready, and the feed tables to a convenient height for rapid feeding.

The New Series Press is painted a dark steel colour, without striping or other ornamentation, giving it a distinctive appearance, and making it easy to keep clean.

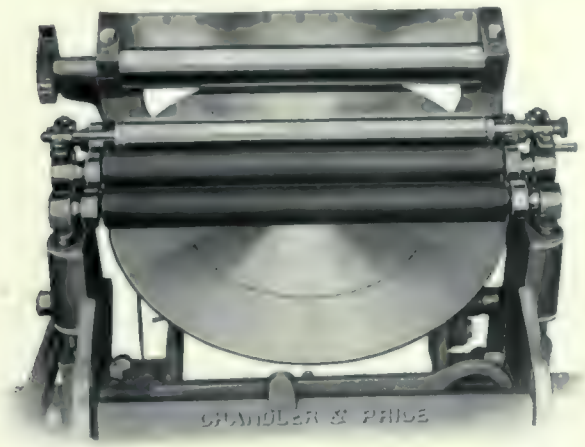
No effort has been spared to build a compact, rigid, durable, serviceable printing-machine, and this New Series Chandler and Price Gordon Press is presented with the confident assurance that it possesses the highest degree of Platen Press efficiency yet attained.

CHANDLER & PRICE NEW SERIES PRESSES.

THE CHASE is securely fastened by a thick iron bar running through the back of the Machine, regulated by a strong spring. There is no thumb screw to wear out, nor key to lose, and the action of the holding bar is such that it is impossible for the chase to fall out.

THE "CAM" ROLLER being made of hardened steel, will last as long as the machine, and not require renewing, as is generally the case.

THE INK DUCT is furnished with a fine steel blade operated by many screws to ensure the finest distribution of the ink. The Foolscap folio size, 8×12 in., has nine screws; the Crown Folio, 10×15 in., has eleven; the Demy Folio, 12×18 in., has thirteen; and the Royal Folio (extra size), 14½×22 in., has sixteen screws.



THE NEW VIBRATING RIDING ROLLER is supplied with all machines sent out by us, and is included in the prices quoted. It is particularly useful and indeed invaluable in all work requiring exceptional distribution. It prevents streaking, and its action is equivalent to double rolling the forme.

Speeds.

Speeds at which the Chandler and Price New Series Presses will run, if desired, per hour.

(8 × 12), 2,600; (10 × 15), 2,300; (12 × 18), 1,800; (14½ × 22), 1,500.

Accessories.

Each Press is furnished with Double Disc, Throw-off, Depressible Grippers, three Chases, Brayer, two Wrenches, two sets of Roller Stocks, one set of Roller Trucks, Treadle, one Roller Mould, and Patent Vibrator Roller.

Finally, these Machines, being the splendid result of many years' experience of the most enterprising and skilled manufacturers, whose object has ever been to attain perfection, may be relied upon to do most excellent work in printing of every description in colours, from photo-engravings, or light embossing.

SIZES AND PRICES.

	Shipping Weights.	Boxing for Export.	Floor Space.	No. of Revolutions of Fly Wheel to Impression.	£	s.	d.
Foolscap Folio, size inside Chase, 8 ×12 in.	1250 lbs.	25/-	40½×48 inches.	4	46	0	0
Crown Folio „ „ 10 ×15 „	1800 „	30/-	47 ×55 „	6	64	0	0
Demy Folio „ „ 12 ×18 „	2400 „	35/-	55½×60 „	7	79	0	0
Royal Folio (extra size) „ 14½×22 „	3100 „	42/-	62½×67 „	8	100	0	0

The above prices are for foot and steam power, complete with ink duct, and are subject to the usual discount and terms.

All sizes kept in stock at the Caslon Foundry.

Component parts supplied without delay.

Extra Chases for any of these Machines can be supplied, also Spider Chases for printing small formes. These machines are sufficiently strong to print larger formes if narrow Steel Chases are used, as given below.

RELATIVE SIZES OF CHASES (Inside Measurements) WITH PRICES.

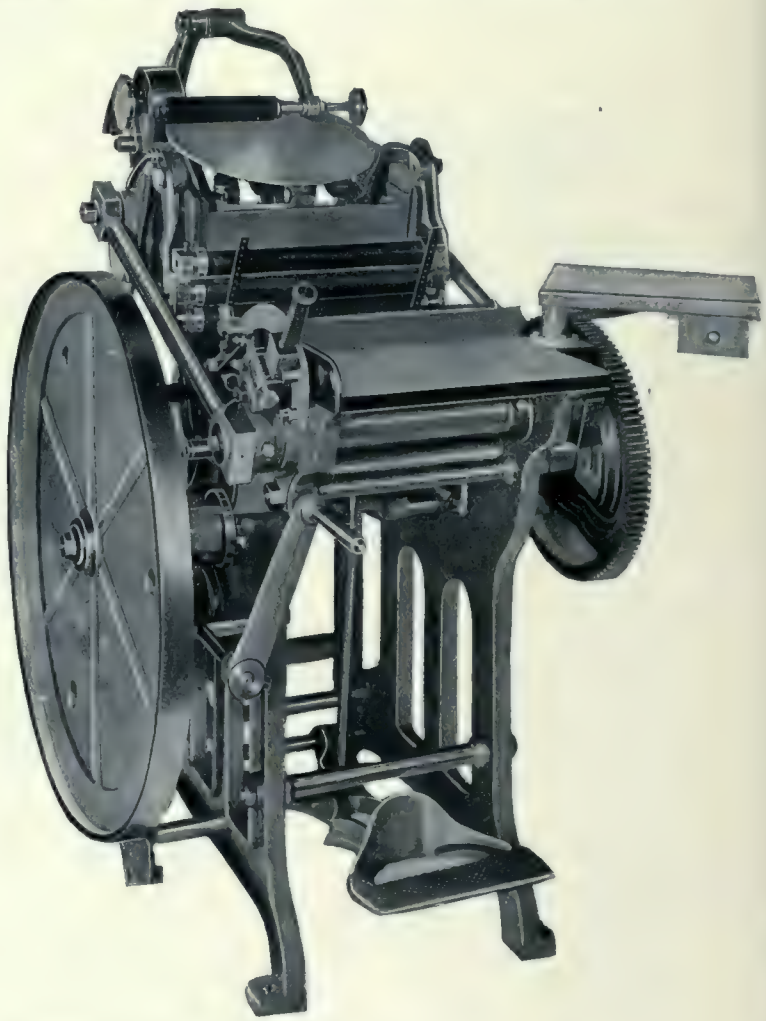
	Iron Chase.	Steel Chase	Spider Chase.	Cast Iron and Spider. £ s. d.	Steel. £ s. d.
Foolscap Folio	8×12	8½×12½	4× 6	0 5 0	0 12 0
Crown Folio	10×15	10½×15½	5× 8	0 6 0	0 18 0
Demy Folio	12×18	13 ×19	6× 9	0 8 0	1 1 0
Royal Folio (extra size)	14½×22	15 ×22½	8×12	0 10 0	1 3 0

THE ANGLO-AMERICAN "ARAB" PLATEN MACHINE.

THE BEST ALL-ROUND PLATEN MACHINE IN THE MARKET.

The ARAB Machine is almost noiseless in working ; everything in it is fitted to make it so. There is but one pair of cog wheels in the machine, and the teeth of these are cut from the solid by a patent automatic tooth-cutting machine. The pair of wheels (the Arab wheel and pinion) are afterwards geared together, and slightly ground with powdered emery, to ensure perfect fitting of the teeth and silence when running.

The ARAB may be safely run at any speed to which the operator can feed. The daily output of the average platen machine boy is at the rate of 1,200 to 1,500 per hour, without having recourse to the impression throw-off in order to prevent misprints on sheets that have been mislaid through attempting to feed too rapidly.



SIMPLE IN DESIGN. NO DELICATE PARTS.

Will Print the Finest and Ordinary Commercial Work equally Satisfactorily.

EASY TO FEED. SOLID IMPRESSION. HANDY TO MAKE READY.

At Work in Every Town in Great Britain.

OUTPUT ONLY LIMITED BY THE SKILL OF OPERATOR.

A Money Earner in the Largest as well as the Smallest Offices.

BEAUTIFULLY MADE OF BEST MATERIALS. THIS ENSURES LONG LIFE.

Thousands in Use throughout the World.

WELL BALANCED. LIGHT RUNNING. NOISELESS.

All the Best Printers are using the Arab for High-class Work.

FREE FROM BREAKDOWNS.

The floor space required for an ARAB Machine and Operator is 4 feet square.

The height of the ARAB, from the foot of the frame-side to the top of the take-off board, is 34 in.

Breadth from fly wheel to pulleys, 40 in.

The size of the Crown Folio chase is 15 by 10 in., and of the Foolscap Folio 13 by 9 in., inside measurements.

Each chase is planed both inside and outside, ensuring accurate locking-up and perfect fitting in the back platen.

The driving pulleys are 10 in. diameter, $1\frac{3}{4}$ in. face, and make five revolutions to one impression ; thus a speed of 125 revolutions per minute will give 1,500 impressions per hour.

"ARAB" CARD CHASES

Can be supplied in two sizes—$6\frac{1}{2} \times 4\frac{1}{2}$ in. and $8\frac{1}{4} \times 5\frac{1}{2}$ in. inside measurements, for both Crown Folio and Foolscap Folio Machines. The price for each is **3/6** They are very handy, and are carefully made.

More Special Features of the Anglo-American "ARAB."

The **Platen**, by our method of working, has a long "dwell" during the impression, which very considerably reduces the wear on the type and machine. An additional "dwell" is also provided for feeding, which makes this quite a simple and safe operation.

Platen and **Type Bed** are both carefully machined, and afterwards as carefully hand-scraped perfectly level, the result being a considerable saving in the time required for making-ready.

Ink Duct, the handiest and most serviceable. Flow of ink regulated by a single screw. Can be cleaned and ink changed in less time than any other.

Impression Lever or **Striker** is on the left-hand side, and handy for operator. Impression can be thrown off or on instantaneously at any position of the Platen.

Impression is adjusted accurately and positively in a few seconds by merely turning a screw.

Swivel Feed Gauges superseding paste and reglet. Invaluable for quick and accurate working.

Friskets are readily adjusted, and can be laid on the work at any position of the Platen.

Blanket Holder of cylinder machine type, more reliable than clips and without their disadvantages.

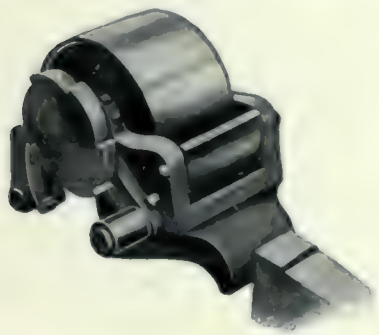
Leather Bearers keep Rollers revolving, giving improved inking and preventing rule-cutting.

Brake connected with Belt Fork, stopping the machine instantly.

Gearing all accurately cut from the solid.

Side Rods forged from single bar of steel without weld.

Fly Wheel and **Pulleys** all solid, no arms or projecting keys to cause accidents.



The adjoining illustration shows the

NEW STYLE INK DUCT,

which is supplied with all ARAB Machines.

It is of far greater utility for a Platen Machine than any other Platen Ink Duct yet introduced.

It can be cleaned, and the colour of ink changed, in less time than any other style of ink duct.

While the machine is in motion the ink supply can be cut off. Should a different colour of ink to that in the duct be required for a short run, it is not necessary to clean up the duct in order to use that colour; the distributing roller has simply to be placed in position against the lever arm, and the connection between the duct and disc is severed.

When dispatching, each ARAB Machine is packed in parts, and not built ready for use, because there is less risk of breakage in transit, and much less trouble in getting it into the majority of offices where there is not a 10 cwt. crane.

Each machine is fully labelled in every part, and with the aid of the explicit printed instructions which are sent, any machine-man will be able to build it without the slightest difficulty or fear of erring. Battens 2 in. thick, 4 in. broad, and 30 in. long, should be under the machine to raise it from the floor, and to ensure its being level and light running. These battens should be placed lengthway with the machine, so as to be clear of the treadle.

The machine case, and the straw with which the machine is packed, should be returned, carriage paid, immediately the machine is unpacked.

SHIPPING MEASUREMENTS.—4 ft. 6 in. long, 3 ft. 4 in. broad, 2 ft. 8 in. deep.

GROSS WEIGHT.—Foolscap Folio, 11 cwt. 3 qrs. Crown Folio, 13 cwt. 2 qrs.

The ARAB Machine is packed in cases for all parts, which are returnable only from towns in the British Isles. Export cases are charged to purchasers at cost price, and are not returnable.

With all ARAB Machines for Export a few duplicate parts are sent. Each machine is packed in a strong iron-bound case, with rings attached to lift. Special care is taken in the packing, and risk of breakage by rough slinging at the quayside is curtailed to the utmost.

SIZES AND PRICES.

The Anglo-American "ARAB" is made in Two Sizes only

Foolscap Folio (13-in. × 9-in. inside chase) **£50.** **Crown Folio** (15-in. × 10-in. inside chase) **£62.**

Supplied complete with Treadle and Power Fittings, Ink Duct, full set of clothed Rollers three Inkers and one Distributor spare set of four Roller Stocks, Rubber Blanket, Parchment Tympan, two Chases, two Roller Moulds, pair of Swivel Feed Gauges, pair of Down Friskets, Cross Frisket, set of three double-ended Steel Spanners, two Screwdrivers, Pliers, Tommy Pin, and Oil Can.

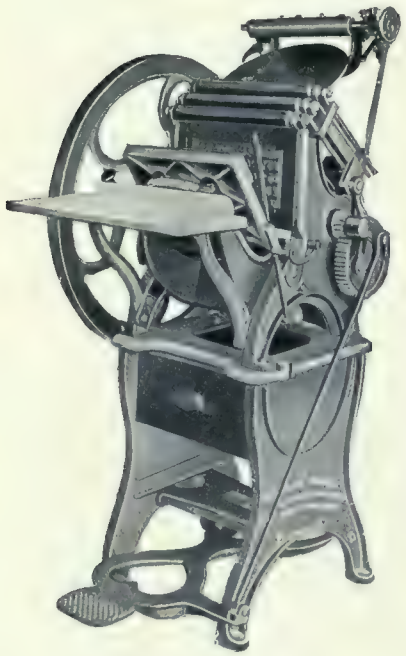
THE IMPROVED PATENT "PEERLESS" PRINTING PRESS.

Hundreds in use all over the World.

The most successful little Platen Machine for Small Work.

STRONG, HANDY, and WELL MADE. It can be worked at a greater speed than the most skilful operator can feed. This little machine is being sold in large numbers, and is found to be the most economical of the Jobbing Department. Used by the best Jobbing Printers and Christmas Card Manufacturers.

AN ENTIRELY NEW PATENT THROW-OFF MOTION HAS RECENTLY BEEN ADDED AND VARIOUS PARTS STRENGTHENED CONSIDERABLY ENHANCING ITS VALUE.



"Peerless Press."

PRICES.

No. 1.

	£	s.	d.
Size, inside Chase, 8×5 in.	17	10	0
Ink Duct ... ... Extra	2	0	0
Steam Gear ... ... „	2	0	0
Roller Mould, complete ... ... „	0	7	0

This Machine has two Inking Rollers.

No. 2.

	£	s.	d.
Size, inside Chase, 11×7 in.	27	10	0
Ink Duct ... ... Extra	2	0	0
Steam Gear	2	0	0
Roller Mould, complete	0	8	0

These prices include Patent Throw-Off Motion, one set of clothed Rollers, and extra set of Stocks, Hand Roller and Frame, two Chases and Wrench.

Carriage payable by purchaser.

A GOOD INVESTMENT.

Runs as easy as a sewing machine. No. 1 will print up to 8×5 inches; No. 2, up to 11×7 inches.
It is well made, and can be run by a boy at the rate of 1,500 to 2,000 impressions per hour.
The platen is operated by a novel method. The "dwell" of the type on the sheet is long.

Gives a Solid and Clear impression.

Space occupied by No. 1 Machine, 2 ft. square; No. 2 Machine, 2 ft. 6 in. square.

THE "PILOT" PRESS.

The little HAND-PLATEN is most useful in the Jobbing Office particularly where steam power is not available. It is accurately and strongly made, and may be relied upon to work expeditiously and well.

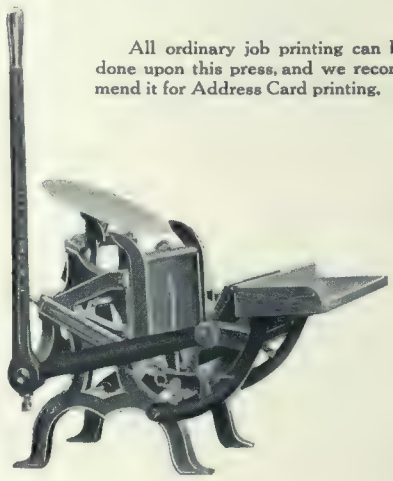
JUST THE MACHINE FOR THE WINDOW.

Inside measurement of chase, 10×6½ inches.
Furnished with one set of Rollers, one Wrench and one Chase.

Price **£7**

Extra Rollers and Chases supplied at the following prices: Rollers, ready for use, **4/6**; Roller Stocks, **3/-**; Roller Mould, **14/-**; Hand Roller, **3/-**; Chase, **3/-**; Spider Chase, **3/-**

All ordinary job printing can be done upon this press, and we recommend it for Address Card printing.



THE "PERFECT" SAFETY GUARD.

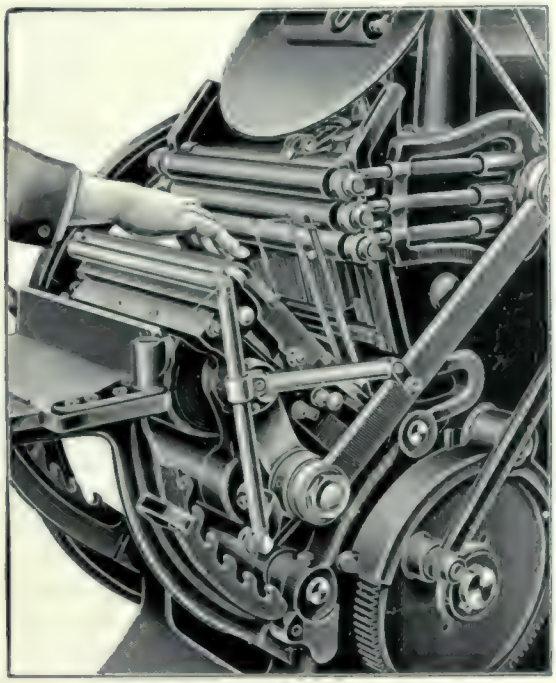
For Platen Printing Machines and Stamping Presses.

Patented in the United Kingdom and Abroad.

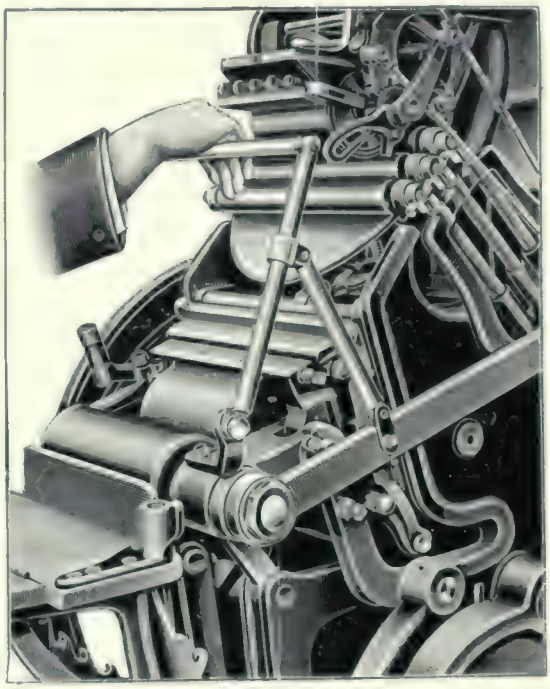
His Majesty's Inspectors of Factories have expressed their unqualified approval of its efficiency.

DESIGNED TO PREVENT ACCIDENTS.

By the adoption of the "PERFECT" SAFETY GUARD, the feeding of Platen Machines is made absolutely safe and free from the fear of Accident, thereby materially increasing the output of the Machine by the confidence felt by the operator, and by obviating the necessity for the hitherto too frequent throwing off the impression, or stopping the machine caused by irregular feeding.



The position of the Guard immediately preceding the taking of the impression. the hand of the operator being on the return journey.



Represents the hand as having been removed by the Guard after having been left too long between the platen and type bed.

ADVANTAGES OF THE "PERFECT" SAFETY GUARD.

1.—Impossibility of the hand being trapped between the Platen and the Type Bed.
2.—Does not interfere with the Feeding or Taking-off the sheets.
3.—Gives operator more confidence to run the machine to a greater speed than ordinary.

SPECIAL FEATURE.

The arm being hinged, will lift up with the slightest finger-touch underneath, so that the Feeder is entirely free from danger of being trapped in case he should get his hand underneath the lifting bar.

THE "PERFECT" SAFETY GUARD

is now working and giving entire satisfaction on the following makes of Platen Machines: Chandler and Price Platen, Reddish Jobber, Golding Jobber, Colt's Armory, Granville, Minerva, Cropper, Bremner, Phœnix, Premier, Pearl, Model Prouty, Mitre, Empress, Arab, Liberty, Peerless, Sun, Universal, Columbus, Gordon, Express, etc.

PRICES.

Single Guard ... ... **£1 15s.** | Double Guard ... ... **£2 15s.**

GAUGES, GAUGE PINS, FEED GUIDES, &c.

DOUBLE-GRIP GAUGE.

Set of three, including 6 extra flat tongues, 5/2.



In devising this gauge a new method of attachment was developed, no teeth, prongs, glue or paste being required to fasten it. It does not require pieces cut out of, or slits cut transversely in, the tympan; all it does require is a slit cut through the top sheet straight from the feed-line one inch in length. Into this slit the under plate is inserted sidewise up to the screw-studs, and there fastened by the two nuts. Sufficient hold can be produced with the fingers for ordinary paper, as it is secured at two points along the slit, but for cardboard the key should be used. One-quarter inch adjustment is obtained with the inch slit, but more can be had by cutting the slit longer. By using a thick top sheet a most powerful hold is obtained. It does not injure the packing, and the tympan may be turned back, or its use repeated. The sheets cannot feed under the gauge-head.

PERFECT REGISTER GAUGE.

Set of three, including 1 doz. flat tongues, 5/2.



Register work, especially fine colour work, is probably the most trying and exacting of all that pertains to the printing press. This gauge is excellent for making very fine and quick adjustments, not only in starting, but in making changes in its position while running off the job. Machine men claim that adjustments can be made without stopping the machine. The gauge is fastened to the tympan by applying glue to the base. Adjustment is obtained by slightly turning the disk which moves the sliding part, or gauge head, backward or forward a much slighter degree. The full extent of adjustment is one-eighth of an inch. To hold the base on while drying, and to prevent sheets slipping under in feeding, the steel point is inserted in the tympan. The top sheet is the only one needed to secure. In removing gauge tear off from the rear.

SCREW ADJUSTING GAUGE PINS.

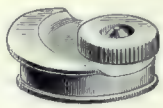
Set of three, including 1 doz. flat tongues, 4/2.



This gauge pin embodies two important features—one, the base which is fastened to the tympan by a stout prong, and the other, the gauge which is adjustable backward and forward on the base. The gauge may be adjusted to a fine degree at any time by simply turning the small nut at the rear of the base. Its maximum adjustment is one-half inch. To obtain a better hold than is secured by the prong alone, glue or wax may be applied to the open base. In attaching, the prong should be inserted a quarter of an inch below the feed line, and pushed home, the gauge being squared before bringing the prong up through. As few sheets may be used on the platen as desired. Flat tongues are used, and are held in the head of the gauge by a patented device.

ECCENTRIC STUD GAUGE.

Set of three, 3/-



This gauge is turned from a solid bar of metal, and is provided with a fixed lip instead of an adjustable tongue The face of the gauge is round instead of flat. It may be recommended for its compactness. The gauge is made fast to the tympan by a nut, which draws a circular plate against the under side of the tympan, and binds the whole together as solid as a rock. It may be attached by raising the tympan and entering the screw from underneath; or, without raising the tympan, by cutting a slit and inserting the plate from above.

SPRING TONGUE GAUGE PINS.

5/- per doz. Set of three 1/8

Long or short tongues, 1/- per doz.



This gauge pin is treated the same as other styles having teeth adjustment, but its securing power is enhanced by the back supports. Any degree of margin, or none at all, is met by setting the tongue, which may also be run between lines, or in blank spaces. It is also a great help in preventing sheets or small cards sticking to the forme. It sometimes assists the grippers, and at other times makes the application of them unnecessary.

ORIGINAL STEEL GAUGE PINS.

2/6 per doz., 4 sizes.—Assorted, or either size.



As their name implies, these are the alpha of adjustable gauge pins. Their advantage lies in the gauge-head being double thick, and their construction such as to provide a broad, flat, even-feeding surface. The gauge corners are also rounded. The simplicity of these gauge pins ensures their general use.

GOLDEN STEEL GAUGE PINS.

1/8 per doz., 6 sizes.

No. 1 size is 12 points high; No. 2, 15 points; No. 3, 18 points; each with $\frac{1}{16}$-in. lip. No. 4, 12 points, no lip. No. 5, 15 points, $\frac{1}{8}$-in. lip. No. 6, 12 points, $\frac{1}{4}$-in. lip.



To get the advantage of the adjustability of these gauge pins, insert the prong one-quarter of an inch below the line of feed. A single sheet of good strong paper is all that is needed to stick the prong through. The prong, when in the paper with the point brought up through, acts as a sliding bar, by which the gauge pin is moved backward or forward. Not till the gauge head is in the exact position are the teeth forced in.

GAUGES, GAUGE PINS, FEED GUIDES, &c.

FLEXIBLE SIDE GAUGE PINS.

2/6 per doz., with or without lips.



These Flexible gauge pins enable the machine-man to apply both grippers without having to consider the position or safety of the side gauge. They can be used as bottom gauges as well as side gauges, and are non-smashable in any position. They have teeth peculiar to themselves and are adjusted in the usual manner.

BRASS GAUGE PINS.

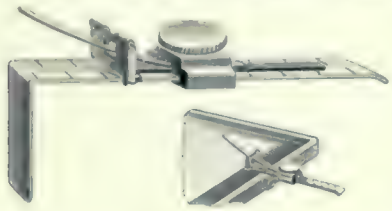
1/8 per doz., 4 sizes.



This is a tough gauge pin for tough work. Both points are stuck in at the feed-line and brought through.

EXTENSION FEED GUIDES.

4/2 per pair, including pair short guides and long tongues



When a sheet to be printed is so large that it about covers the platen, the tympan gauges cannot be used, and, for the want of just such a guide as this, many jobs are put on a larger machine at increased cost. These Extensions are fastened by the long and short guides.

SIDE GUIDE FOR CYLINDER MACHINES.



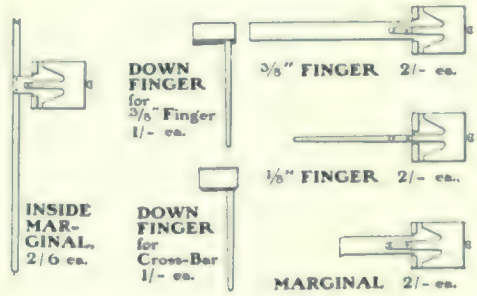
Has a point to one side, which is forced into the feed-board, upon which it is turned to get register.—2/- each.

AUTOMATIC REGISTER GAUGE.

(THE MEGILL PATENT.)

This gauge will not only produce absolutely perfect register, but will increase the output and save stock. It will allow the machine to be run at a higher rate of speed without the usual spoilage. No more space is occupied on the platen than by an ordinary side gauge beside the gripper. The wearing parts will last, being made of hardened steel. Only one spring is employed, and none of the parts can become detached. It is a most compact and reliable device, constructed on the interchangeable system, all parts being nickel plated, and it takes less than a minute to attach. - Price 20/-.

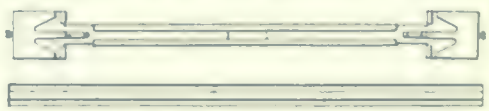
GRIPPER FINGERS.



These are made in various shapes to suit all platen machines. The Fingers that attach to the grippers are made in three sizes, which pertain to the attaching part. The sizes are ½, 1, and 1½ inch. In ordering, state size wanted, or 1 inch will be sent. The screws fasten either size to smaller grippers.

GRIPPER CROSS-BAR.

For all Platen Machines.



Consists of two 3/8" Fingers and Intermediate Sections.

Conforms to all dimensions between Grippers.

COMPLETE CROSS-BAR.

For all size presses up to 10x15, 6/3
" " " " 13x19, 7/4, Larger 9/5

This Extensible Cross-bar is a hundred times more effective than strings, and it supports the down fingers. Add these appliances to the grippers, and the highest degree of sheet pulling power is acquired. The fingers will do what nothing else can. They extend over the sheet partly in blank spaces and between lines, some from the side and others from the top.

WIRE PINS FOR SMALL MACHINES.

Single-Prong Gauge Pins, 1/- per doz.
Two-Prong Gauge Pins, 1/- per doz.
Hook Gauge Pins, 1/- per doz.
Iron Gauge Pin Drawers, 1/- each.—Size 2¼ × 3¼ × ¾ in.

The Latest in Platen Feed Gauges.

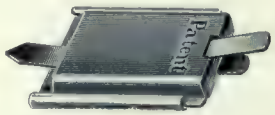
THE "COMPRESS"

Adjustable Feed Gauge for Platen Machines.

Offers an ingenious mechanical device designed to facilitate lay-on and to absolutely ensure register.



With Lever Adjustment.



With Rubber Adjustment.

ADJUSTMENT IS SIMPLICITY ITSELF.

NO PART OF GAUGE CAN PULL OUT DURING PRINTING

EQUALLY ADAPTED FOR PAPER OR BOARD.

READILY FIXED IN POSITION.

THE "COMPRESS"

Is a new patent lay gauge of easy adjustment controlled by scale.

No shifting, even when laying on the thickest paper or board.

Absolute register ensured.

The ideal gauge for three-colour work.

No possibility of sheets being pushed between gauge and its holder; no danger of tongue pulling out during printing.

The spring action of tongue facilitates rapid lay-on.

A broad base enables secure and quick attachment.

The gauge is durable, compact, pleasing.

Method of Use.

Secure the gauge with strong paste on to the bed, first bringing the line on the slide true with the centre mark on the scale on the lower part. Any alteration of the gauge forward or backwards may be readily made. The lower tongue is covered by the top sheet, or simply pressed into that sheet. To facilitate laying on, the top guide tongue can be pulled out according to the width allowed by the platen bed until close to the forme impression without any risk of injuring type. The lever simultaneously secures both the slide and the guide tongue.

Protect the gauge by filling out the surrounding paper to a reasonable height. The flanges of the slide should be kept free from the adhesive. Should the tension become slack, a half turn of the nut will put it in order. If the gauge be taken to pieces great care must be taken to put it together again correctly. With careful handling the gauge possesses almost unlimited durability.

PRICE.

(1) With lever adjustment, per box of 10, **7/-** Sample pair 1/6 post free.

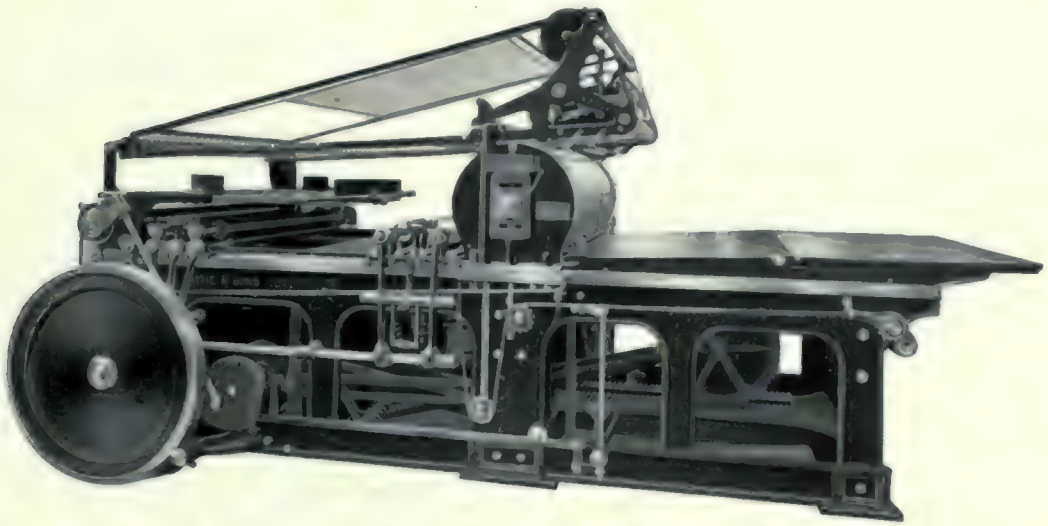
(2) With rubber adjustment, per box of 12, **4/-** Sample pair 10d. post free.

"The British Printer," Vol. XXV, No. 145, April, 1912, says:

"We have tested a new feed gauge for platen machines" [The "Compress" Adjustable Feed Gauge] ". . . and find this decidedly effective in use. As a lay gauge it well warrants the attention of colour printers, for it facilitates not only rapid laying on but the closest of register. The illustrations herewith show the two kinds made. One is adjusted by a lever, the other by a rubber fitting. The device is simple in construction and operation, and reasonable in price. Samples should be obtained for individual tests."

PAYNE & SONS' PATENT IMPROVED WHARFEDALE CYLINDER PRINTING MACHINE.

ILLUSTRATION OF PATENT PERFECTION MACHINE FITTED WITH ALL EXTRAS INCLUDING CONTINUOUS DELIVERY.



Payne's Wharfedale Printing Machines. H. W. Caslon & Co. Ltd., Agents.

SIZES AND PRICES.

When Machine is fitted with Balanced Flyers, Double Driving Gear, Double Traverse Wheels and Racks, Double Rolling Motion, Patent Cylinder Brake, Patent Automatic Cylinder Check stopping Feed Board and Grippers at same time as Cylinder, two sets of Roller Stocks, Roller Moulds, Blanket Keys, &c.

	Size. in.	Width Between Bearers. in.	Floor Space. ft.	Floor Space. in.	Floor Space. ft. in.		Weight. tons	cwt.	qrs.	lbs.	£	s.	d.
Crown Folio	15 × 10	19⅛	4	9½ ×	3 10½	3 cases,	1	1	2	3	90	0	0
Demy Folio	17½ × 11¼	21⅛	6	0 ×	4 2	3 ,,	1	9	0	21	105	0	0
Crown	20 × 15	23⅞	6	4 ×	4 5	3 ,,	1	14	1	14	125	0	0
Demy	22½ × 17½	26⅝	7	6 ×	4 8	5 ,,	2	4	2	21	145	0	0
Royal	25 × 20	30	8	10 ×	5 5	7 ,,	3	6	3	0	170	0	0
Double Crown	30 × 20	34⅞	8	10 ×	5 10	7 ,,	3	9	1	25	190	0	0
Double Demy	35 × 22½	39⅛	10	0 ×	6 3	7 ,,	4	6	3	24	225	0	0
Double Royal	40 × 25	44⅛	11	0 ×	6 9½	8 ,,	5	4	0	26	260	0	0
Quad Crown	40 × 30	44⅛	12	11½ ×	7 3½	9 ,,	6	10	3	19	285	0	0
Extra Quad Crown	45 × 30	49⅛	12	11½ ×	7 8½	9 ,,	6	18	3	5	310	0	0
Quad Demy	45 × 35	49⅛	13	5 ×	7 9	9 ,,	7	12	1	24	335	0	0
Extra Quad Demy	50 × 35	55⅛	13	5 ×	8 2	9 ,,	8	3	3	27	360	0	0
Quad Royal	50 × 40	54⅜	14	7½ ×	8 3	10 ,,	8	15	3	21	385	0	0
Extra Quad Royal	55 × 40	59½	14	7½ ×	8 8	10 ,,	9	5	0	25	410	0	0
Double Quad Crown	60 × 40	64⅞	14	7½ ×	9 1	12 ,,	9	9	1	3	435	0	0
Extra Double Quad Crown	65 × 40	69⅞	14	7½ ×	9 6	12 ,,	9	19	2	0	465	0	0
Double Quad Demy	70 × 45	73½	16	0½ ×	10 1⅛	12 ,,	11	4	0	0	500	0	0

PRICES DO NOT INCLUDE CARRIAGE.

EXTRAS.

The following can be fitted to each Machine at an extra cost: Geared Inking, Geared and Nested Distribution, Air Buffers, Steel Ink Knife, Lifting Inkers, Stopping Ink, Pointing Apparatus, Continuous Sheet Delivery.



The Improved Proof Press

IMPROVED PROOF PRESS.

The best Proof Press on the market, designed for use of Printers and Photo-Engravers. The principal features are its enormously massive construction, the ball joint, and case hardened steel toggle action of the piston, the smooth running of the table, the excellence of workmanship and design, and absolute accuracy.

	Size of Platen inches	£	s.	d.
Double Demy	36×23	66	0	0
Double Crown	34×22½	58	0	0
Super Royal	29×21	46	0	0
Royal	26×20½	44	0	0
Demy	24×18	40	0	0
Crown Broadside	21×16	33	0	0
Foolscap	19×14½	30	0	0
Demy Folio	18×12	25	0	0
Post Folio	16×11	23	0	0
Foolscap Folio	15×10	21	0	0



The Improved Albion Press

IMPROVED ALBION PRESS.

INCLUDING TWO SPRINGS AND BRACKET.

This Press has many advantages over the old "Albion." The main features are: Strengthened Rib behind each column; Piston is fitted with elongated Toggle Action, which is made of Steel and case-hardened, and also fitted with Steel Ball Joint in place of the old-fashioned connecting rod, giving much easier motion and eliminating wear; also the Press is of heavier construction.

	Size of Platen inches	£	s.	d.
Double Royal	40×23	65	0	0
Double Demy	36×23	55	0	0
Double Crown	34×22½	50	0	0
Super Royal	29×21	45	0	0
Royal	26×20½	40	0	0
Demy	24×18	35	0	0
Crown Broadside	21×16	26	0	0
Foolscap Broadside	19×14¼	23	0	0
Demy Folio	18×12	18	0	0
Post Folio	16×11	14	0	0
Royal 8vo	10× 7	9	0	0

PRINTING INKS.

BLACK INKS.

					s.	d.
Jobbing and News	℔ doz. lbs.	6/-	9/-	12/- &	15	0
Posting	„		8/-	10/- „	12	0
Book	„	18/-	24/-	30/- „	36	0
Drying	„			24/- „	36	0
Fine	„				48	0
Extra Fine	„				60	0
Superior Woodcut	„				90	0
Lithographic Inks	℔ lb.	5/-	8/-	&	10	0

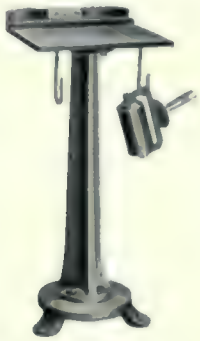
COLOURED INKS.

		s.	d.
Best quality	℔ lb.	7	6
Second „	„	5	0
Posting	„	2	6
Varnish, thin	℔ qrt.	2	6
„ middling	„	3	0
„ strong	„	3	6
Bronzes	℔ oz. 6*d.* to	2	6
Preparation for working do.	4/- 5/- &	6	0

INKING TABLES.



Cylindrical.



Pedestal.



Common Brayer.

	£	s.	d.
Cylindrical, Extra size ... 31 × 14½ in. ...	7	0	0
„ Common size ... 27½ × 15 „ ...	6	0	0
„ Small ... ... 18½ × 13 „ ...	4	10	0
Common Brayer, Large size, Iron, with Plain Surface and Brayer	3	0	0

	£	s	d
Common Brayer, Ordinary size, with Plain Surface and Brayer	2	10	0
„ „ for Foolscap Broadside... ...	1	15	0
Pedestal Inking Table, 15 × 13 in.	1	8	0
Stones and Mullers ... ... 12s. to	1	4	0

Ink Brayer, 1/-

Ink Slice, 2/-

POINTS.

	s.	d.
Best spring, 8vo ... ...℔ pair	1	6
„ 12mo, Elbow ... ... „	2	0
Common 8vo ... ... „	1	0
„ 12mo, Elbow ... ... „	1	6
Paste Points ... ... „	1	0
Point Screws ... ... „	3	6

	s.	d.
Brass Colour Points, 1 spur	1	6
„ „ 2 „	1	10
„ „ 3 „	2	2
„ „ 4 „	2	6
„ „ 5 „	2	9
„ „ 6 „	3	0

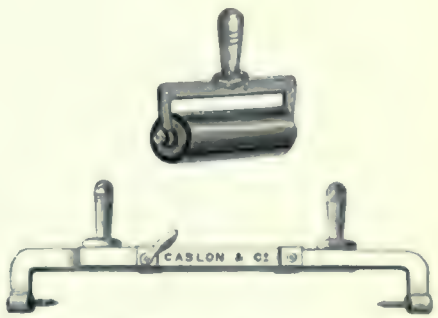
ROLLERS.

	Complete. £	s.	d.	Frames. £	s.	d.	Stocks. £	s.	d.
Double Crown ...30 in. ...	1	2	0	0	8	0	0	8	0
„ F'cap ...28 „ ...	1	0	0	0	7	0	0	7	0
Royal ... ...25½ „ ...	0	18	0	0	6	6	0	6	6
Demy ... ...22½ „ ...	0	16	0	0	6	0	0	6	0
Foolscap ... ...18 „ ...	0	14	0	0	5	0	0	5	0
Royal Folio ... ...12 „ ...	0	10	0	0	3	6	0	3	6
Demy Folio ... ...10 „ ...	0	9	0	0	3	0	0	3	0
Job ... ... 6 „ ...	0	7	0	0	3	0	0	1	9

Composition for Rollers, 8d. and 1/- ℔ lb.

Best Glue, 8d., 9d. and 10d. ℔ lb.

Rollers specially prepared for hot climates.



Expanding Frame, for any size of Roller, 10/-



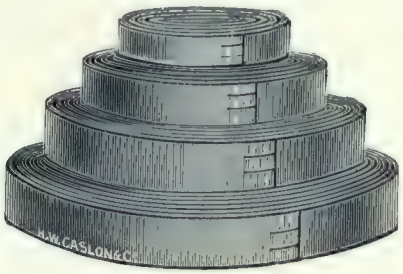
ROLLER SUPPORTERS.

The best Bearers yet devised for jobbing presses. They only take up a quarter of an inch of the inside space of a chase, ease the pressure of the rollers on the forme, prevent over-inking, equalise the impression, and save the rollers from cutting. They are ⅛ in. wide on top.

PRICES PER PAIR.

	s.	d.		s.	d.
For 5 × 9 in. Chase...	1	6	For 10 × 15 in. Chase...	2	6
„ 7 × 11 „ „ ...	1	9	„ 11 × 17 „ „ ...	3	0
„ 8 × 12 „ „ ...	2	0	„ 13 × 19 „ „ ...	3	6

BEST SINGLE
LEATHER MACHINE BANDS.



	℔ ft. s.	d.		℔ ft. s.	d.
1 in. wide	0	4	4½ in. wide	2	4
1¼ „	0	5½	4¾ „	2	6
1½ „	0	7	5 „	2	8
1¾ „	0	8	5½ „	2	11
2 „	0	9	6 „	3	3
2¼ „	0	10½	6½ „	3	6
2½ „	1	0	7 „	3	10
2¾ „	1	2	7½ „	4	1
3 „	1	4	8 „	4	5
3¼ „	1	6	8½ „	4	8
3½ „	1	8	9 „	5	0
3¾ „	1	10	10 „	5	7
4 „	2	0	11 „	6	2
4¼ „	2	2	12 „	6	9

Any other widths supplied at proportionate prices.

BEST QUALITY
BALA BELTING

6-ply. Equal to "Double" Leather Belting.

	℔ ft. s.	d.		℔ ft. s.	d.
5 in. wide	2	4	9 in. wide	4	9
5½ „	2	7	10 „	5	2
6 „	2	10	11 „	5	8
7 „	3	6	12 „	6	2
8 „	4	4			

Any other widths and strengths supplied at proportionate prices.

BEST PATENT
LEATHER LACES.

	s.	d.
2 ft. long ... ...℔ doz.	1	3
2½ „ ... ... „	1	9
3 „ ... ... „	2	6
3½ „ ... ... „	3	6
4 „ ... ... „	4	3
4½ „ ... ... „	5	3
5 „ ... ... „	6	3
6 „ ... ... „	9	6

BEST GUT BANDS.

		¼ in. s.	d.	$\frac{5}{16}$ in. s.	d.	⅜ in. s.	d.
By the Band of 34 yds. ...	℔ yd.	2	0	2	9	3	6
In small quantities ...	℔ ft.	0	10	1	0	1	5

Shafting and other qualities of Belting can be supplied. Prices on application.

PRICE LIST OF SUPERIOR MACHINE BLANKETING.

WIDTH IN INCHES AND PRICES PER YARD.

No.	Quality.	34 in.	36 in.	38 in.	40 in.	42 in.	45 in.	46 in.	48 in.	50 in.	52 in.	54 in.	56 in.	58 in.	60 in.	64 in.
2	Stout Sieve Cloth ...	...	7/6	...	...	...	...	...	...	...	...	...	...	...	...	...
3	Fine Fronting ...	9/6	10/0	10/9	12/0	12/6	...	13/0	...	14/3	...	...	16/9	...	18/0	...
3H	„ „	9/6	10/0	10/9	12/0	12/6	...	13/0	...	14/3	...	...	16/9	...	18/0	...
4	Second Fine Fronting	...	...	10/0	...	...	11/9	...	...	...	...	...	...	14/3	...	...
6	Stout Plate	...	...	15/6	...	16/9	...	19/3	...	...	...	21/9	23/0	...	...	...
7	Best Stout Plate ...	...	20/6	...	...	23/0	...	25/6	...	28/0	...	...	...	...	...	...
9	Extra Stout News ...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	25/0
10	Swanskin	...	5/6	...	...	...	...	...	...	...	...	...	...	...	...	...
12	Extra Super Fronting	...	12/0	...	...	17/6	...	...	...	...	18/9	...	...	...	20/6	...
16	Super Swanskin ...	...	...	...	13/0	...	...	...	...	...	...	...	...	...	24/3	...
18	Stout Super Swanskin	...	...	...	...	...	...	...	...	...	...	...	...	26/3	...	...
20	Fine Plate	...	...	...	...	...	...	...	21/9	...	...	...	...	...	26/3	...
21	Double Milled Plate...	...	...	...	...	...	...	...	...	...	...	...	26/3	...	...	...
22	Treble „ „	...	...	23/0	...	...	...	26/9	...	...	...	29/3	...	...	33/0	...
23	Marinoni Blanket ...	...	...	...	...	...	...	...	...	...	...	...	35/6	...	...	...
24	Waterproof Covering	...	...	...	...	5/6	...	...	...	...	7/3	...	...	...	...	...
25	„ „ Stout	...	...	...	...	...	...	...	...	7/8	...	...	...	...	...	...
26	White Set-Off Cloth...	...	...	...	...	...	...	4/3	...	...	...	...	...	...	...	...
27	Swanskin	...	...	...	...	...	7/6	...	...	...	...	...	...	...	...	...
28	Thin Felt	...	...	...	...	...	...	...	8/0	...	...	...	...	...	...	...
29	Thick „	...	8/0	...	...	...	...	...	14/9	...	...	...	...	...	...	...
30	Moleskin 30-in. 3/3	...	4/0	...	...	...	...	...	...	...	...	...	...	...	...	...
31	Tympan Canvas ...	...	...	1/3	...	1/8	...	2/3	...	...	...	2/8	...	...	2/11	...

Machine Tapes of all widths from 3-16ths of an inch upwards. Elastic Webbing for French Machines.

Flax for Cleaning Litho. Stones. **Damping Cloth and Felt for Covering Litho. Rollers.**

All prices on this page are subject to alteration, according to the fluctuation of the market.

ROBINSON'S "HR" GAS ENGINES.

HORACE ROBINSON'S PATENTS.

We have much pleasure in putting the following particulars of these engines before our customers and other users of power.

Oblique Type.

The great simplicity of the engine can be seen at a glance; it has no separate tank for water, the engine bed forming the tank.

This patent water base construction is much liked by our customers, as it saves space, avoids troublesome pipe joints, and the water acts as ballast and increases the steadiness of the engine, and heavy foundations are unnecessary. The patent valve motion, it will be seen, is very direct, and definite, and it supersedes and does away with a mass of cams, rocking levers, springs, and other complications.

The success the engine has attained is also partly due to the patent valve construction.

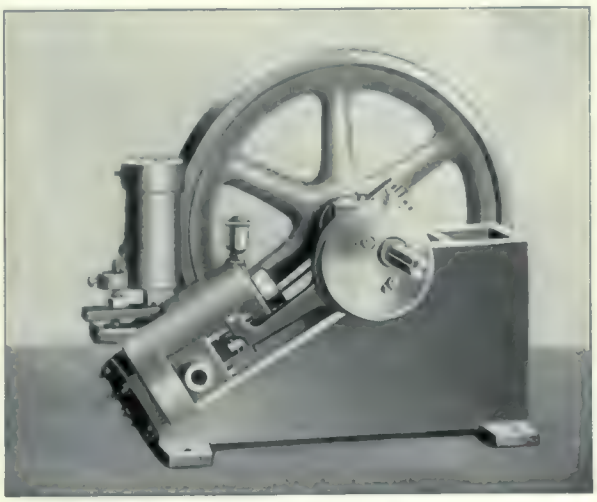
The patent ignition tube attachment saves much time and trouble in attaching a new ignition tube. The patent governors have thorough control of the engine's speed. The cranks are turned to template, both ends being alike, and either end will take the fly-wheel.

The direction of rotation of the engine can be reversed by shifting the eccentric.

It will be seen that these engines are free from complication, and the attention given to design makes it a simple matter to get to all parts of them; these being easy of access and of plain and simple form, the cleaning of the engines is greatly facilitated, the efficiency and endurance are increased, and the cost of maintenance or renewal of any part is diminished.

No separate water tank required, the engine bed forming the tank

The Patent Ignition Tube Attachment saves time and trouble.



The Patent Valve Motion is very direct and definite, and does away with a mass of cams, rocking levers, springs, and other complications.

Oblique Type Engine. Showing Exhaust Side.

Horizontal Type.

As in our oblique type of engine, it has been our special care to reduce working parts to a minimum, thus eliminating the amount of wear and tear which manifests itself in more complicated engines. The principle of the engine is the same as our oblique type, but in some cases our customers prefer the horizontal type, notwithstanding the fact that a separate water tank is required.

These engines are fitted throughout only from the best obtainable materials and the workmanship is of the highest standard.

Reduced and Revised Prices.

OBLIQUE TYPE. Requiring no separate tank. Prices include Gas Bag, Key, and Oil Can, the Engine being in all respects complete.

		£	s.	d.			£	s.	d.
X Size	½ B.H.P.	12	10	0	C Size	4½ B.H.P.	42	0	0
Z „	1 B.H.P.	18	0	0	D „	5½ B.H.P.	49	0	0
A „	1½ B.H.P.	25	0	0	E „	10 B.H.P.	69	0	0
B „	2½ B.H.P.	32	0	0					

HORIZONTAL TYPE. With separate water tank. Prices include Tank, Gas Bag, Key, and Oil Can, the Engine being in all respects complete.

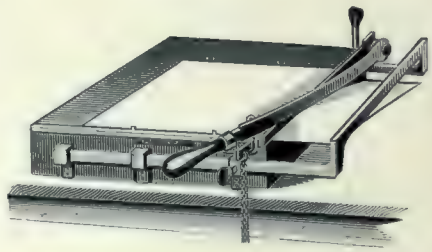
		£	s.	d.			£	s.	d.
H.A. Size	1½ B.H.P.	25	0	0	H.D. Size	5½ B.H.P.	49	0	0
H.B. „	2½ B.H.P.	29	0	0	H.F. „	20 B.H.P.	110	0	0
H.C. „	4½ B.H.P.	42	0	0					

CARD CUTTING MACHINES, SEWING PRESSES, &c.

CARD CUTTING MACHINES.

SIZES AND PRICES.

With treadle, clamp, and hardwood bed, so that the pin guides can be easily adjusted.

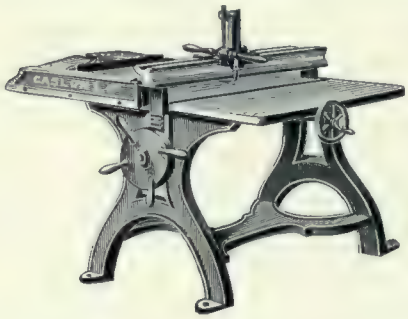


	£	s.	d.
No. 1.—Size of plate 28×23 in. Knife 29 in.	11	10	0
No. 2. „ 21×20 „ „ 22 „	7	10	0

With iron table, and side, front, and back gauges.

	£	s.	d.		£	s.	d.
12 inch	3	15	0	20 inch	5	15	0
16 inch	4	15	0	24 inch	6	15	0

IMPERIAL CUTTING MACHINES.



	£	s.	d.
28 in. Wood Tables	13	10	0
32 in. „ „	15	15	0
36 in. „ „	18	0	0
40 in. „ „	21	0	0

Knives **27/-** ℔ doz.

Wood Cutting Sticks, **4/-** ℔ doz.

For Cutting Boards, etc., see page 67.

STABBING MACHINES.

	£	s.	d.
No. 1.—Wood, with Steel Springs	1	5	0
„ 3.—Wood, on stand, with treadle and adjustable needles	2	12	6
„ 4.—Wood, on Extra Strong Stand with Iron Side Rods, Cross Head and Treadle Bars, suitable for extra heavy work	8	0	0

MILLBOARD AND STRAWBOARD CUTTING MACHINES.



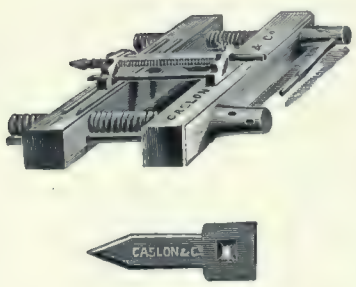
	£	s.	d.
To cut 24 inches	10	10	0
„ 29 „	12	12	0
„ 34 „	15	15	0
„ 36 „	17	10	0
„ 38 „	20	0	0
„ 40 „	22	0	0
„ 42 „	24	0	0

If fitted with Spring Gauge, **50/-** extra.

SEWING PRESSES.

	s.	d.
Small, 20 in. between screws	7	6
Middle, 23 in. „ „	8	6
Large, 26 in. „ „	10	0
Extra Large, 30 in. between screws	12	6
Keys, for cords or tape (Brass) ... per doz.	3	0
Needles	**6d.** ℔ packet.	
Thread ... No. 14, **2/6**; No. 16, **2/8**; No. 18 **2/9** ℔ lb.		
Silk	**2/6** ℔ packet.	
Cord	**6d.** to **1/-** ℔ ball.	
Twine	**1/-** „	

CUTTING PRESSES.



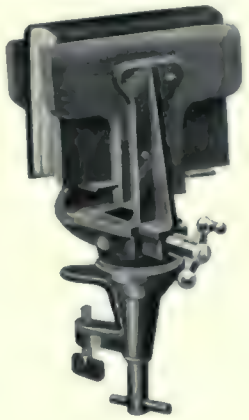
	£	s.	d.
Small, 18 inches between screws, with pin, plough, and fixed knife as illustration	1	10	0
Middle, 22 inches between screws, with pin, plough, and fixed knife	1	16	0
Large, 28 „ „ „ „ „ „ „	2	0	0
Iron Guide and Face Plates, small, middle, large	0	9	0
Press Pins ... ... **2/6** and	0	3	0
Plough with fixed knife (all sizes)	0	8	0
„ with sliding knife „	0	14	0
Extra Knives for Plough ... ... each	0	1	6
Close Tub and Cover for all size presses	1	15	0
Open Tub	0	15	0
Gilding Press, 24 inches between screws, extra long screws with Pin	1	13	0

BINDERS' REVOLVING FINISHING PRESS.

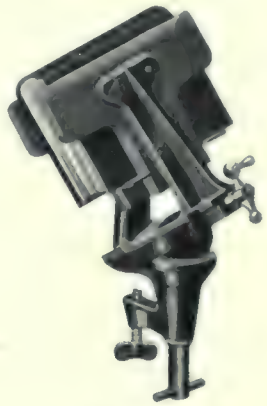
The advantages of these Presses over those generally in use are numerous; they are manipulated easily and quickly by the operator without altering his position, will firmly clasp books of any size, and fix them in any required position, by the turn of a screw. They are fastened at the work table by a screw, the stand being of iron, whilst the cheeks are of wood.



No. 1.



No. 2. - A



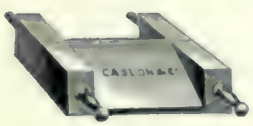
No. 2. B.

The No. 2 Press is fitted with a ball socket, so that the clamped book can be turned, not only horizontally, but to any angle most convenient to the operator, and there fixed. The illustration "A" shows the Press fixed to hold the book in a horizontal position; whilst that marked "B" shows it fixed at an angle. No. 1 Press revolves horizontally only.

PRICES.

No. 1 ... ... **£1 10s. 0d.** Nos. 2 (A and B) ... ... **£1 17s. 6d.**

FINISHING PRESSES.



	£	s.	d.
18 inches (outside measure)	0	14	0
20 " "	0	16	0
22 " "	0	18	0
24 " "	1	0	0

Any Style of Finishing Press Made to Order.

TYMPAN PARCHMENTS.

FIRST QUALITY.

	s.	d.		s.	d.
20 inch	1	3	36 inch	5	6
22 "	1	6	38 "	6	9
24 "	2	0	40 "	8	0
26 "	2	6	42 "	9	3
28 "	3	0	44 "	11	6
30 "	3	6	46 "	14	9
32 "	4	0	48 "	16	0
34 "	4	6	50 "	18	9

The above prices fluctuate according to the market.

BEST STOUT

PRESS GIRTHING.

	¾ in. s.	¾ in. d.	1 in. s.	1 in. d.	1½ in. s.	1½ in. d.	2 in. s.	2 in. d.
By the Piece of 24 yds.	10	9	12	0	13	6	15	9
By the Yard if less than a Piece	0	6	0	7	0	8	0	9

PRESS BLANKETS.

Size.	Approximate Sizes.	Medium. s.	Medium. d.	Fine. s.	Fine. d.
Foolscap Folio ...	16 × 11 ...	2	0	3	0
Demy Folio	19 × 13 ...	2	6	3	3
Foolscap	20½ × 15 ...	3	9	4	6
Crown	22½ × 16½ ...	4	9	5	6
Demy	26 × 19 ...	5	6	6	3
Royal	27 × 22 ...	5	6	7	6
Super Royal	30½ × 22 ...	7	0	9	9
Double Crown... ...	36 × 24 ...	9	9	11	3
Double Demy	38 × 26 ...	10	9	12	0
Double Royal... ...	42 × 26 ...	11	3	13	0

Medium in quality No. 4, and Fine No. 3.

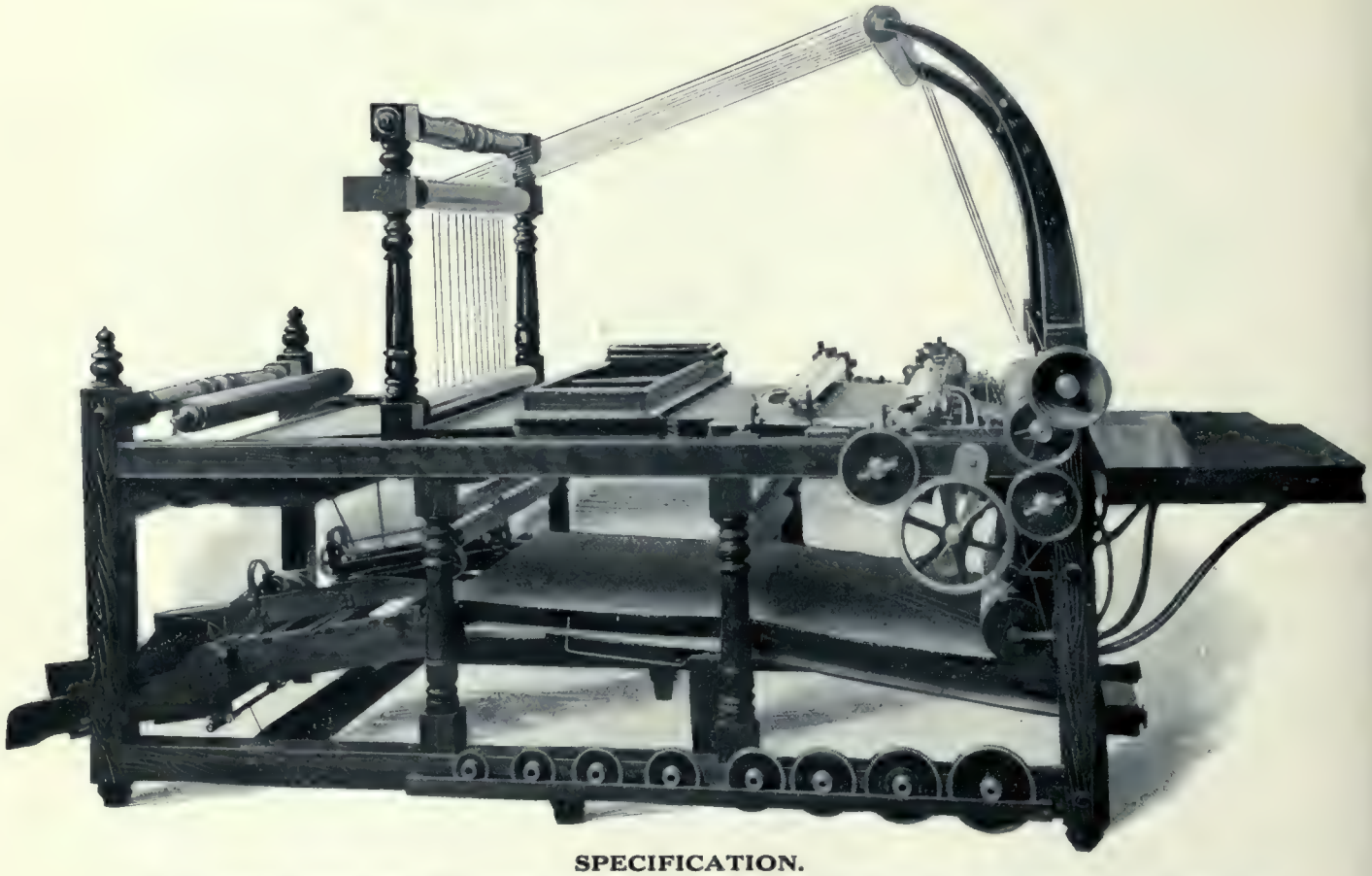
When ordering state exact size required in inches.

HOOKS AND EYES

IN ALL SIZES.

Prices of Tympan Parchments, Press Blankets, Press Girthing, are subject to alteration, according to the fluctuation of the market.

AUTOMATIC STRIKER RULING MACHINE.



SPECIFICATION.

All Machines are made from the Finest Selected Materials. "Kiln Dried," Birch Frames, Bessemer Steel Shafts. Gun Metal Fittings and Bearings. Special Quality Moleskin for Cloths. Metal Rollers in the principal parts to prevent warping. Patent Gear Wheel Device for Ruling and Striking any length Sheets without Space between (over 100 changes can be made). Instantaneous Gate Lifting Device. IRON Striking Board for Pens to Rule and Strike upon, which is very firm and solid, thus always ensuring perfect accuracy in Striking. Latest Style Pen-Beam Standards and Fittings. Adjustable Gate Bearers. Improved Device for Ruling and Striking Manifold and very Thin Paper. Self-Adjustable Cloth-Guides on Top and Bottom Cloths, which keep the Cloths in the Centre of Machine, thus ensuring Perfect and Exact Register. Adjustable Steel Paper Guide, "Endless" Cloth Arrangement on Top Cloth, which prevents the Sheets from clinging to Cloth. Improved Layboy, with Self-Adjusting Pulleys, which take out Manifold and the thinnest papers to the thickest, automatically, with Jogger or Knocker-up attached and Moveable Bottoms to take any size of sheets.

MADE IN THE FOLLOWING SIZES.

36-in. wide Machine, with 31-in. cloths.
42-in. „ „ „ 36-in. „
48-in. wide Machine, with 42-in. cloths.
54-in. „ „ „ 48-in. „

AUXILIARY STRIKER, or extra Pen-Carriage and Striking Attachment fitted to Single Striker Machine, to enable Two Distinct Patterns to be Ruled and Struck at one operation.

POWER FITTINGS, including 4-Speed Cone for Shaft.

ANY WIDTH of Machine made to Order. A Set of Ten Change Wheels supplied with each Machine.

Prices.

AUTOMATIC STRIKER RULING MACHINE.

	Approximate Weight.		£	s.	d.
36-in. Machine with 31-in. Cloth	Net 7½ cwt.	Gross 10½ cwt.	54	0	0
42-in. „ „ 36-in. „	„ 8 „	„ 11 „	57	0	0
48-in. „ „ 42-in. „	„ 9½ „	„ 12½ „	60	0	0
54-in. „ „ 48-in. „	„ 10½ „	„ 13½ „	64	0	0

	£	s.	d.	
Auxiliary Striker or Extra Pen Carriage	5	10	0	Extra
Power Fittings	2	10	0	„
Cases and Packing	2	10	0	„

Prices *(Continued).*

COMBINED PEN AND DISC AUTOMATIC STRIKER RULING MACHINE.

	Approximate Weight.		£	s.	d.
36-in. Machine with 31-in. Cloth	Net 8 cwt.	Gross 11 cwt.	66	0	0
42-in. „ „ 36-in. „	„ 9 „	„ 12 „	70	0	0
48-in. „ „ 42-in. „	„ 10 „	„ 13 „	77	0	0
54-in. „ „ 48-in. „	„ 11 „	„ 14 „	78	0	0

	£	s.	d.	
Auxiliary Striker or Extra Pen Carriage	12	0	0	Extra.
Power Fittings	2	10	0	„
Cases and Packing	2	10	0	„

DOUBLE SIDER RULING MACHINE.

FOR FEINT LINING BOTH SIDES OF SHEET AT ONE FEEDING.

	Approximate Weight.		£	s.	d.
36-in. Machine with 31-in. Cloth	Net 15 cwt.	Gross 20 cwt. With Power Fittings	84	0	0
42-in. „ „ 36-in. „	„ 17 „	„ 22 „ „ „ „	88	0	0
48-in. „ „ 42-in. „	„ 19 „	„ 24 „ „ „ „	92	0	0

FOR FEINT LINING OR AUTOMATIC STRIKING BOTH SIDES.

	Approximate Weight.		£	s.	d.
36-in. Machine with 31-in. Cloth	Net 16 cwt.	Gross 21 cwt. With Power Fittings	105	0	0
42-in. „ „ 36-in. „	„ 18 „	„ 23 „ „ „ „	109	0	0
48-in. „ „ 42-in. „	„ 20 „	„ 25 „ „ „ „	113	0	0

	£	s.	d.	
Auxiliary Striker for one side	5	10	0	extra.
Auxiliary Striker for both sides	11	0	0	„
Cases and Packing	4	0	0	„

MANIFOLD DOUBLE SHAFT PEN UNDERLIFT DEVICE	15	0	0	extra.
PATENT SHEET LAPPING DEVICE	15	0	0	„

Fitted to any of the above Machines.

Ruling Sundries.

STRIKER PEN FRAMES Made of the Finest well-seasoned Mahogany, with Brass Bolts and Winged Nuts:

	s.	d.	
Single for 36-in. wide Machine, or 31-in. long	7	0	each.
„ 42-in. „ „ 36-in. „	8	0	„
„ 48-in. „ „ 42-in. „	9	0	„
„ 54-in. „ „ 48-in. „	10	0	„

Double, 1/- each extra. Treble (or Three Stop), 2/- each extra. Four Stop, 3/- each extra. Five Stop, 4/- each extra. Six Stop, 5/- each extra.

INK POWDERS Per ¼-lb. tin; Red, 3/-; Blue, 2/6; Black, 2/6; Green, 2/6; Blue Feint Paste, from 1/6 per lb. Any special colours can be obtained to order. Special quotations for quantities.

SPECIAL LIQUID RULING INKS. In Bottles. Red, 7/- per gallon, or 3/6 half-gallon. Blue, 6/6 per gallon, or 3/3 half-gallon.

AMERICAN STRIKER PENS—From 1d. per point. All distances stocked.

CONCENTRATED OX GALL. Special Preparation. Absolutely no smell. In Pots, ¼-lb. 4/-, with postage. 1-lb, 6/8, with postage.

GATE CATCHES.—Made of specially Hardened Steel, 2/6 each.

BEST LATENT PEN BRASS.—In any gauge of thickness, 4/6 per pound.

EXTENSION PENHOLDERS.—2/- each.

SPECIAL RULING MACHINE CORD.—9d. per Spool.

PEN PLYERS.—2/- per Pair.

BEST MOLESKIN CLOTHS. Any width always in stock.

SPRING DIVIDERS.—From 2/3 per pair.

ENGLISH PENS.—From 12/6 per 1,000 points.

PEN POINTS.—2/- per packet.

RULER'S HAMMERS.—1/6 each.

INK BRUSHES. Small, 4/6 doz. Large 9/- doz.

RULING PEN MAKING MACHINES.—£3 10s.

Over 2,500 of these Machines are now in use in all the Leading and Best Houses in the United Kingdom, the Colonies and Colonial Government Printing Offices.

THE CASLON STEREO FOUNDRY.

This apparatus is complete in every way, as will be seen from the illustration and list of parts set out below. It is of very substantial construction and is quite up-to-date. It is a great improvement on the cheaper foundries; the casting box and melting pot are combined, an advantage the practical man will appreciate; the accessories, which are complete for all ordinary requirements, are strongly made and in keeping with the foundry itself. Printers who require a thoroughly satisfactory article for turning out the best work, will find this machine a good investment.

A First-Class Stereotyping Apparatus at a Reasonable Price.



PARTICULARS AND PRICE.

The Caslon Stereo Foundry consists of a Combined Casting Box, Drying Press and Melting Pot to cast up to 13×18 inches, together with the following accessories:—

1.—Shooting Board, complete, including squaring and bevelling planes, and one saw with guide.
2.—Set of Pica High Gauges, with parallel regulator.
3.—Cast Iron Chase (type high).
4. Large Wrought Iron Casting Ladle.
5. Large Wrought Iron Skimmer.
6.—Set of Correcting Punches.
7.—Stereo Beating Brush.
8.—Two Thick Wool Felts.
9.—20 Sheets specially prepared Dried Flong 4to Royal size.
10.—Gas Burner.

Price complete ... ... £28.

TYPE-HIGH STEREO CLUMPS are supplied at low prices.—*See Current Price List.*

STEREOTYPING APPARATUS.

We have every confidence in putting on the market the latest "Simplex" which has been considerably improved, and which for simplicity, easy working, finish, and utility, cannot be surpassed. In bringing the above before your notice, we feel certain that when once used it will recommend itself. It is so simple and easy, and being an equally balanced machine, the smallest boy in a printing works can use it with safety. Each machine is fitted with an atmospheric burner, thereby dispensing with the offensive fumes arising from coal or coke. This machine has planed surfaces, wrought steel turned studs, pillars, and screw, and, with our equally balanced action, is at once the best stereotyping machine ever offered at the price.



Each machine is supplied with the following, making it the most complete on the market: Drying and casting press, burner and tubing, gas furnace on iron stand with an atmospheric burner and tubing, iron plane and shooting bench, pica gauges, beating oil, chalk and paste brushes, two ladles and one skimmer, mallet, hammer, punches, chisels, and three sheets of "Flong," together with complete instructions for working.

PRICES.

	£	s.	d.
With Casting Box to cast plate 28 × 20 in., complete as above	16	0	0
With Casting Box for News Columns, 28 × 15 in., Book Jobbing	14	14	0
With Casting Box for Royal Folio, 23 × 15 in., complete as above	12	12	0
With Casting Box for Demy Folio, 18 × 12 in., complete as above	10	10	0
With Casting Box for Demy Quarto, 14 × 10½ in., complete as above	8	10	0
Type-high gauges—fitted for news columns, **£4 5s.**; with single core to cast hollow, **£2 7s. 6d.**	6	12	6
Combination circular saw and shooting bench, strong iron stand, and surface fitted with iron plane, 36 × 24 in.	12	17	6
New saw bench, 6-inch saw on steel spindle running on steel centres. Planed top, and treadle, 24 × 20 in.	9	5	0
Lead and clump moulds prepared for use to set any thickness, from 1½-pt. to 18-pt. ...	3	3	0
Lead and clump gauge	0	7	6

Stereo Bearers, 18 in. lengths, 9d. ℔ lb.

Carriage not paid. Packing extra at cost price. Parts can be had separately Prices quoted on application.

Any make of Flong can be used with the "Simplex" Foundries.

STEREO-MOUNTING FURNITURE.

Many devices for mounting Stereotype plates have been invented and tried with more or less success, the objections to them generally being that they lack simplicity, are too complicated for rapid and easy adjustment, and are consequently too expensive. It is some years since we introduced a new system, based on the old, for mounting Stereo blocks, but we have never yet seen anything to surpass it for simplicity, ready and effective adjustment, or cheapness. As this new adaptation of an old principle has never been prominently put before the trade, we refer our readers to the following illustrations, showing method of using the Patent Stereo-mounting Blocks and Furniture.

Figure 1 shows a page made up and justified to the required size of the plate to be mounted, **A** representing the blocks and furniture, and **B** the brass catches, made of 3-point brass rule.

Figure 2 shows the plate to be mounted, with the usual bevelled edges.

Figure 3 shows the mounted plate fixed in position by the brass catches, more or fewer of which can be used, as required, and they can be put to any part of the plate.

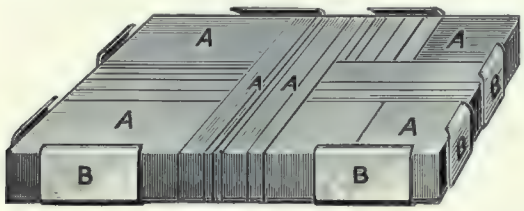


Fig. 1.



Fig. 2



Fig. 3.

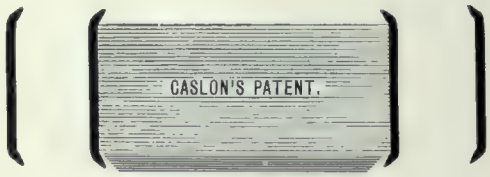


Fig. 4.

The original blocks were cast with holes in them, into which brass catches of no definite measurement or thickness were clumsily inserted. In the new blocks these holes are discarded, and the grip of the catch on the block, as well as on the plate, is secured by the bevel on the lower edges of the blocks into which the brass catches fit.

This contrivance will be best understood by reference to a sectional view, given in Figure 4, of a block and catches.

The advantages claimed for this system of Stereotype-mounting are many, not the least among them being that the blocks are much lighter, and have no holes in them for catches: but the new furniture being precisely the same in size as the old, those who have old blocks in stock can use the latter for insides. The new catches are all 3-point in thickness, and can be adjusted to any part of the plate, and kept in one place, if so desired, with 3-point leads. They are also much thinner than the old catches, and therefore are not so liable to take the ink and soil the sheets when on the machine. But the most important advantage of all is that the new blocks and catches are much cheaper.

SIZES OF NEW STEREOTYPE-MOUNTING FURNITURE.

26 × 15 ems. 22 × 4, 2, 1, and ½ ems. 18 × 2, 1, and ½ ems. 9 × 8½, 4, 2, 1, and ½ ems.
24 × 2, 1, and ½ ems. 20 × 2, 1, and ½ ems 17 × 9, 4, 2, 1, and ½ ems.

USEFUL ASSORTMENTS.

Demy 8vo., 8 pp.	40 lbs. of furniture	80 catches.
Royal 8vo., 8 pp.	50 lbs. of furniture	80 catches.
Super Royal and Double Crown 8vo., 8 pp. ...	64 lbs. of furniture	80 catches.

PRICES: Patent Stereo Furniture, 9d. ℔ lb. Patent Brass Catches, 9d. ℔ doz.

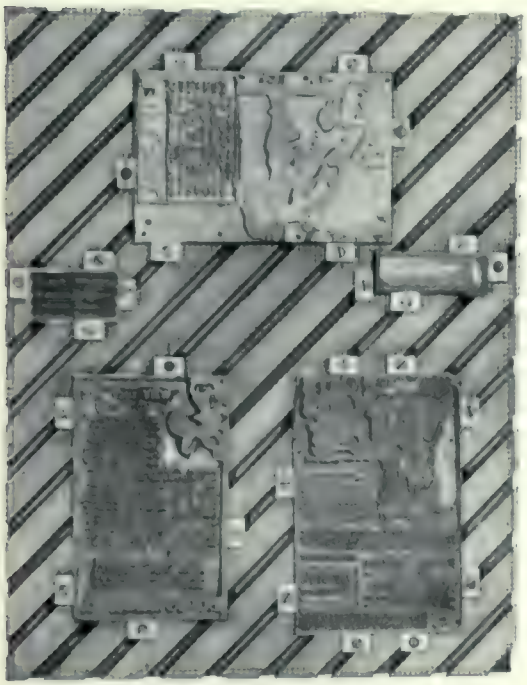
Type-high Stereo Clumps, 9d. per lb.

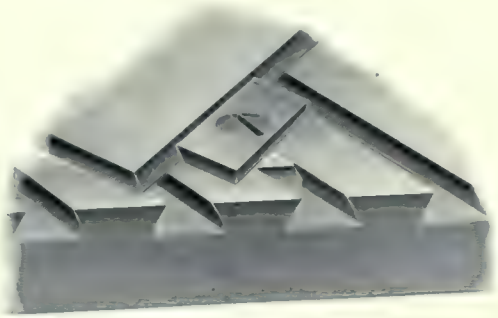
CAST IRON GROOVED MOUNTS.

These beds are accurately machined from solid castings, are practically indestructible, and, unlike wood, will not warp or twist. They can be made for use with any thickness of block and to fit the bed of any machine. The larger sizes are made in sections, and are therefore easily handled. All beds are scored with Pica Squares to facilitate adjustment of Blocks, and in Sectional Beds the grooves are continuous across the sections.

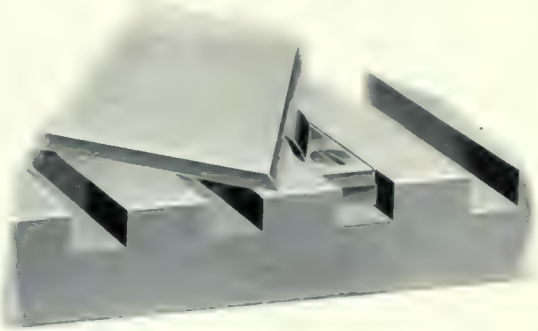
Made with either undercut grooves or straight grooves.

These Beds are very largely used in the production of illustrated Periodicals, etc.





Showing No. 1 Clip.



Showing No. 2 Clip.

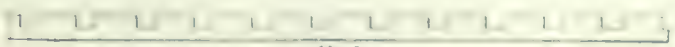
Clips for Use with Cast Iron Grooved Mounts.

No. 1. Clips are for use with Mounting Beds having undercut grooves, and are made in left and right hand shapes. These Clips can be dropped into the groove or removed, on any part of the bed, without disturbing the Blocks.

No. 2. Clips are for use with Mounting Beds having square grooves, and are supplied in left and right hand shapes. By tightening the screw the Clip is firmly locked in the groove, and at the same time grips the block securely.



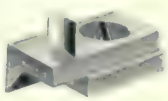
No. 1.



No. 2.



No. 1.



No. 2

PRICES.

BEDS

No. 1 Beds with Undercut Grooves	2½d. per square inch.
No. 2 „ Straight „	2½d. „ „

CLIPS

No. 1 Clips for Undercut Beds	5s. 6d. per dozen.
No. 2 „ Straight „	4s. 6d. „

THE UNIVERSAL MACHINE FOR PRINTERS.

MANY MACHINES IN ONE.

The use of blocks having become universal, Messrs. Caslon were convinced of the widespread demand for a machine that should be capable of dealing with them rapidly and adequately; and in devising and perfecting the "Universal" they have availed themselves freely of the many practical suggestions derived from the needs and experiences of their clients.

The aim in introducing the "Universal" is to place at the disposal of printers a machine that, while moderate in price, will prove invaluable to the block printer. Every printer has felt the want of efficient tools for performing the various operations that blocks and plates demand. The "Universal" supplies him with a complete equipment for mounting, finishing, or modifying every kind of block, and it is capable of dealing with curved as well as flat plates.

The "Universal" will render exactly "type-high" every variety of block.
The "Universal" saves at least half the time necessarily spent in imposing and making ready imperfectly finished blocks.
The "Universal" is the only apparatus in which every operation can be regulated strictly in accordance with the Point System of measurement.

Some of the services the machine is capable of rendering.

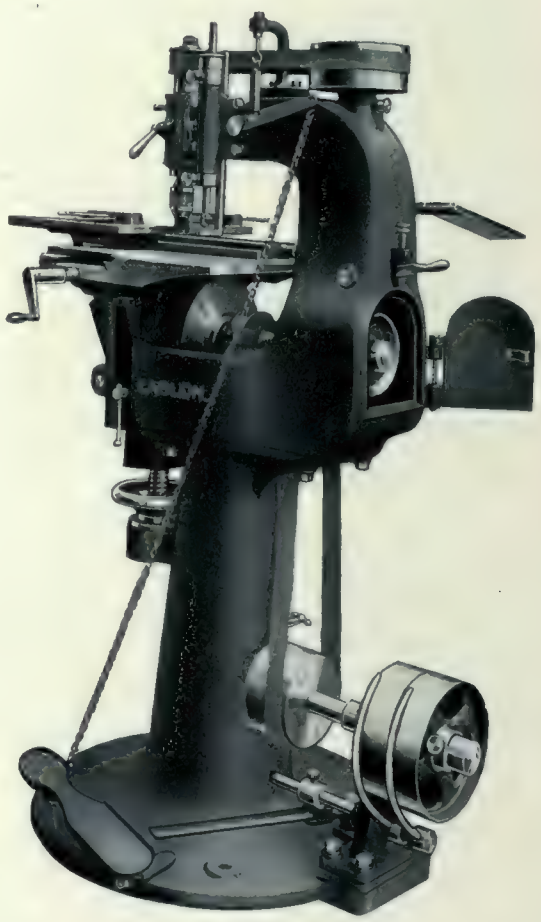
It will engrave on wood or metal by means of the several special tools, which, by means of the two guiding handles, are controlled with absolute precision.

It will repair blocks or plates; repair, re-make, or modify the bevels of mounted blocks, from which it is often necessary to detach the plates in order to make-ready for printing; and will pierce rivet holes without injuring the bevels.

It supersedes all the block-making and plate-finishing tools employed in the foundry and the packers' room.

It will convert linotype slugs into leads or metal furniture, and will repair, cut, trim, or render true all kinds of material (except, of course, iron).

It renders the making of corrections in machine-cast lines or stereo plates as easy as if the matter were movable.



THE UNIVERSAL MACHINE

comprises the following tools for shaping and finishing blocks of every kind up to 35 × 35cm.

Circular Saws, differently tempered and set for cutting wood and the various metals—zinc, copper, and brass. The elliptical table enables sawing at various angles. An automatic gauge-rule justifier regulates the cutting to exact point measurements; and excisions or grooves can be cut to exact points up to 48 by 48 millimetres.

The Jig-saw and Piercer forms voids and mortices in every kind of block or plate.

The Travelling Router, controlled by double handles and pedal-action performs all the operations of routing, scorping, or gouging.

The Cutting Tool for corrections and insertions cuts at a single stroke, in any kind of block or plate, a correct point line of 12, 24, or 36 points, for the insertion of type, etc., and the incision may be either straight or curved.

The Side Trimmer will render any kind of block or plate exactly rectangular, or of any geometrical shape, to point measurement.

The Cutter for Narrow Blocks or Plates trims to exact point size running titles or headlines, linotype slugs, initials, ornaments, etc., and converts linotype slugs to leads or quadrats.

The Bevelling or Chamfering Tool makes every kind of bevel in every kind of block or plate, with mechanical adjustment to correct points.

The Thicknessing and Smoothing Plane works on the backs of blocks and plates of all kinds, rendering them precisely true, and producing an exactly even surface on wood or metal.

The change of tools is effected in a few minutes.

A few hours practice will enable any intelligent man to produce excellent work on this machine.

The "Universal" machine is the outcome of close observation and wide practical experience, and it meets a demand that with enormously increased use of illustrations, has become imperative.

THE UNIVERSAL MACHINE.



Fig. 1.—THE CIRCULAR SAW.

The circular saw can be raised to a given number of typographic points above the table A, by means of the screw, which is actuated by means of the wheel B. The block or plate which is to be sawn is placed on the movable table C, and adjusted by means of the angle-plates D and G (fig. 7). The table C is moved either by hand or by means of the handle shown in figure 2. The choice of a particular saw from those supplied with the machine depends on whether the block or plate to be cut is of copper, zinc, electro, type-metal, or wood. The saw is fixed by means of a bushed key-bolt, and a change of blades is a matter of a few seconds. The saw revolves with great rapidity, making a sweet, clean, and smooth cut. A glass guard protects the eyes and face of the operator. It is claimed that this saw is greatly superior to anything of the kind hitherto produced. The angle-plate D is adjustable for all sizes up to 39 by 43 cent.



Fig. 2. ANGLE-CUTTING.

The table C can be arranged with a circular opening as a substitute for the justifier D for holding the block in position for sawing. Type-high blocks or thin plates can thus be cut to any geometrical form. This arrangement is also employed for bevelling and mitreing wood or metal furniture, leads, or rules, or for shaping wood letter, etc. The table C can be guided either by hand or by means of the handle E; while the means of justification afforded respectively by the angle-block D and the screw-wheel B admit of the nicest adjustment for the various operations. When the table A C has been adjusted to the correct height for the circular saw, the jaws of the vice controlled by the wheel B are fixed by means of a screw-bolt which renders the table immovable.

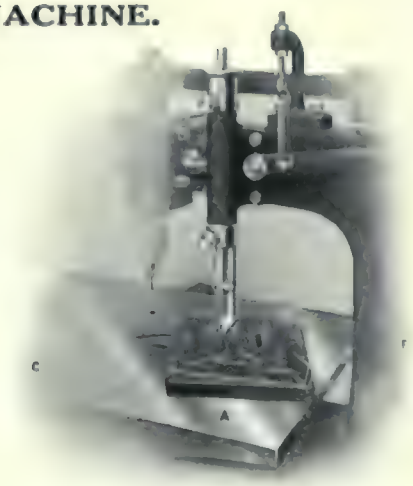


Fig. 3.—JIG-SAW AND PIERCER.

By means of the screw-wheel B, the tables A C are raised until the circular saw sinks below the level of the surface. Piercers of 1, 3, 5, 8, and 12 millimetres diameter are supplied; and one of these having been fixed in the tool-carrier, this tool is set in motion by means of the pedal and chain gear. The block having been thus pierced at suitable spots, the jig-saw is placed in position, is guided into the holes made by the piercer, and makes the required excisions. The jig-saw moves with great rapidity, forming mortices or hollows in every kind of block, including blocks mounted on type-metal. It is set in motion by means of a special handle. When the motion is arrested, the saw is withdrawn a sufficient distance to permit of the block being easily moved.

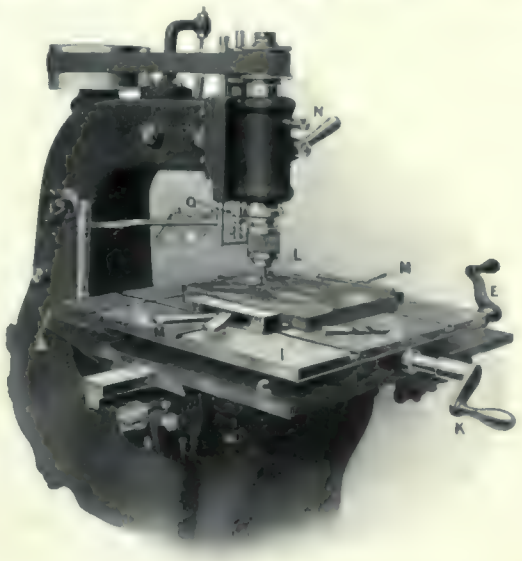


Fig. 4.—ROUTING OR MILLING TOOL.

Upon the tables A C is placed a special table I, which is furnished with grooves or slots to receive the clips which keep the block in position. This special table is fitted underneath with ratchet gearing which is controlled by the two handles E and K. Each of these handles commands a rectilinear direction, and they make, between them, an angle of 90°, with the result that by means of these handles the block can be guided with the utmost nicety of precision. The clips M accommodate blocks and plates of all thicknesses. The milling tool having been placed in the head carrier, the head is lowered by means of the pedal. The depth of the cut is determined by means of the regulator Q; after which, by working the pedal, the operator can raise and lower the tool without relinquishing his hold of the handles E and K. When very large voids are to be cut, the tool-carrier is set by means of the lever N, instead of using the pedal.

THE UNIVERSAL MACHINE.

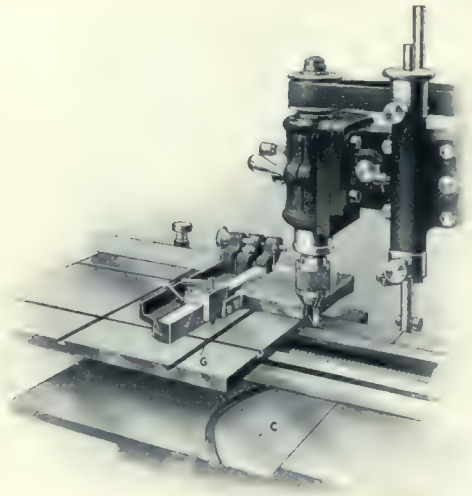


Fig. 5.—SIDE-TRIMMER.

This is one of the most interesting features of the "Universal." The special tool having been inserted in the tool-carrier, the block is placed in the justifier and held in position by the arrangement G, which at the same time determines exactly the size to which the block is to be trimmed. By means of the handle, the block is then brought into contact with the tool, which shaves off, with rigorous exactness, and with a smooth and even cut, the superfluous material, trimming the block to precisely true form. The same method of justification is applicable either to thick plates or to type-high blocks. The tool works at high speed, and trims with equal facility either blocks that are mounted on wood or on metal, or those that are cast type-high; the same tool serves for every kind of block, and cuts the full depth at a single stroke.

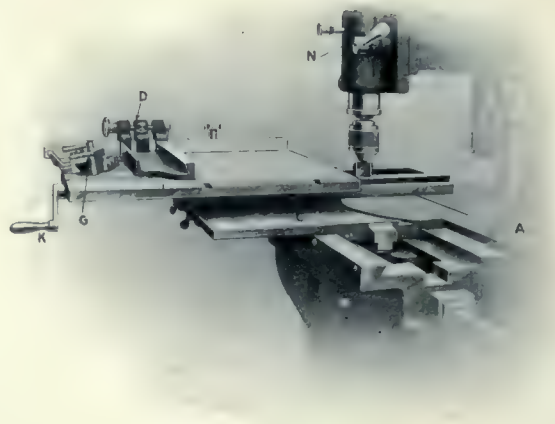


Fig. 7.—BEVELLING AND MITREING TOOL.

The procedure for bevelling and mitreing is the same as that for squaring blocks, except that a special tool is used. The block is adjusted in the angle-box as previously described, and is brought into contact with the tool by means of the two handles. The cutting is regulated by means of the angle-box and the handle K, and its depth or pitch is determined by manipulating the wheel B, to give the requisite elevation to the table. Where, however, the uniform treatment of several blocks is required, the operator avails himself of the up-and-down movement of the head tool-carrier. The bevels and mitres may be made of the various forms and pitches required for various kinds of blocks,—zinc, copper, stereos, or electros. By using alternative tools, various forms of bevels can be cut; and they can be made in the substance of the block in such a way as to provide grooves and clips for the interlocking of blocks to be printed together. The bevels are cut with perfect neatness and precision.

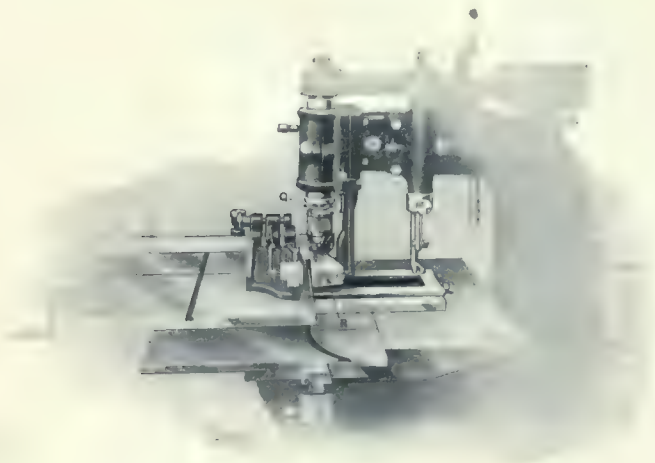


Fig. 6.—TRIMMER FOR NARROW BLOCKS.

This apparatus, fixed in the head tool-carrier, and fitted with strong clips of special form, is exceedingly useful for trimming narrow blocks, headline blocks, display-line blocks, and linotype slugs. It also serves for grooving and trimming drop-letters, ornaments, etc., for justification with point-body type-lines, for trimming linotype slugs for the reception of underlining rules, for converting linotype slugs into leads or quadrats. By regulating the justifier D, two stepped cuts of different depths can be obtained. To fix firmly blocks of 24-points thickness or less, the double angle-block R is employed, exact point measurements being thus assured.

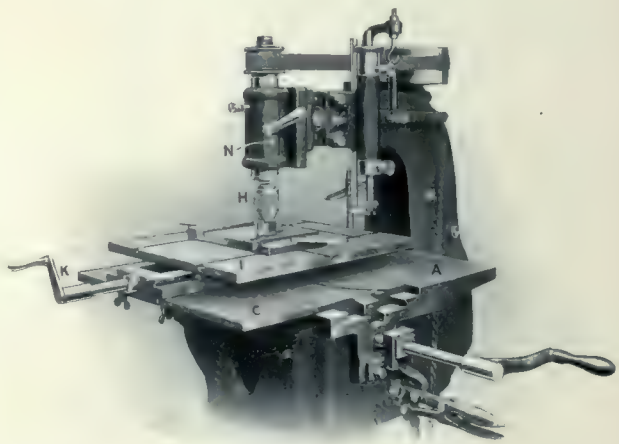


Fig. 8.—BACK-PLANING TOOL.

The block having been placed face downwards on the table, and firmly secured in position, the large back-planing tool is fixed in the carrier, and by means of the two handles the amount to be planed off can be regulated with the utmost nicety. The operation leaves the surface of the block, whether it be wood or metal, smooth, uniform, and of absolute truth, giving an ideal block for printing. All blocks or plates—solid metal, stereo, electro, or wood—can be thus planed with rigorous precision to exactly uniform height; a point that is of the utmost importance to the printer. This operation would of itself be sufficient to render the machine invaluable for the economies it effects in imposition and making-ready.

THE UNIVERSAL MACHINE.

The "Universal" with its many advantages is a splendid investment for the printer.

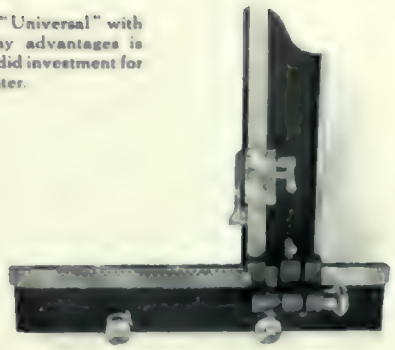


Fig. 9.—THE AUTOMATIC JUSTIFIER.

This apparatus is denoted, in the various figures, by the letter D. The guide is pierced with holes two points apart, and there receives the steel peg, which serves as a stop. When it is desired to cut or trim a block or plate to 24 picas, the peg is inserted in the hole indicated by the corresponding number on the scale, and the slide is moved along until its slot abuts upon the peg. The position of the slide can be adjusted to any desired measure by means of a graduated hand-screw, a complete turn of the knob representing 6 points. If, for example, instead of a measure of 24 picas, one of 24 picas and 4 points is desired, the slide is moved back four points by turning the knob to the desired degree. This justifying apparatus is exceedingly useful for cutting to exact point measure all material, such as leads, reglets, and rules, as well as for precise mitreing and bevelling. It is very ingeniously contrived, and performs its functions irreproachably. For use with the circular saw, the justifier is placed on the table C, and, for squaring, bevelling, and all other operations, on the table I.

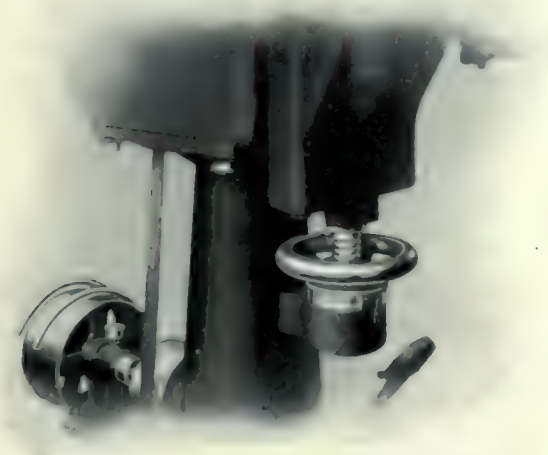


Fig. 10. SAWING TO POINT MEASUREMENTS.

Sawing to point measurements is performed by means of the apparatus shown in the above figure. As already described, the circular-saw table is raised or lowered by turning the screw-wheel B, of which the circumference is divided into twenty-four equal parts, each division corresponding to one point in graduating the elevation of the table, so that a complete revolution of the wheel raises the table 24 points or two picas. In order to make a cut, the table is first lowered until its surface is flush with the teeth of the saw. The index of the wheel is then placed over the number 24. Supposing that a cut of 54 points is required, then two complete revolutions of the wheel are made, giving 48 points; then a turn of six divisions more will give the required 54 points. Then the block or plate, etc., is fixed in position in the angle-block and put to the saw, which will make a cut of exactly 54 points. When the saw-teeth are flush with the table, the index instantly points to 24.

PRICE OF THE "UNIVERSAL" MACHINE AND ACCESSORIES.

Machine furnished with movable tables, maximum dimensions of block or plate to be sawn, trimmed, and planed, 14 in. × 14 in., or, taken diagonally, 14¼ in. × 19¾ in., distance between pillar and jumper 7 in. The equipment comprises a circular saw for wood and metal, a dozen jig-saws, five drills F G H J K, tools for routing and scorping L M N O P Q, tool E for true-squaring, tool B for bevelling and mitreing electros or stereos to 45°, tool D for planing the backs of wood or metal blocks or plates, adjustable protector, buretter, keys, etc. Adjustment for routing, sawing, planing, any bevelling blocks or plates to point measurements:

	£	s.	d.
	£78	0	0
Adjustment to saw or cut to a given angle	2	0	0
Angle-cutter for narrow lines up to 3-points thick	3	4	0
Adjustment for cutting voids of point dimensions, regulated by graduated wheel-screw	2	16	0
Price of the complete Machine	**£86**	**0**	**0**
Continuous-current electric motor attached to machine	£19	0	0
"Universal" Machine without the upper portion (minus the routing, drilling, and cutting mechanism)	£57	12	0

PRICES OF INTERCHANGEABLE TOOLS.

	£	s.	d.
Circular saw for copper and zinc	£0	16	0
" " " wood and type-metal	0	12	10
Bevelling tool	0	9	8
A Jig-saws (per dozen)	0	5	7
B Beveller for stereos and electros	0	9	8
C " " copper " zinc	0	9	8
D Back-planing tool	0	12	10
E Squaring or trimming tool	0	12	10
F Drills, 1 millimetre	0	1	3
G " 3 "	0	1	7
H " 5 "	0	1	10
J " 8 "	0	2	0
K " 12 "	0	2	5
L Simple router or graver, 2 millimetres, for wood & stereo metal	0	2	5
M " " 4 " " "	0	2	10
N Router, 5 millimetres, for stereos	0	4	5
O " 5 " " hard metals	0	2	10
P " 6 " " all metals	0	2	10
Q " 8 " " " "	0	2	10
R Tool for corrections to point measurements, 12-points	0	6	0
S " " " " " " 24-points	0	6	10
T " " " " " " 36-points	0	8	5
Special saddle for routing and scorping cylindrical plates maximum width, 50 centimetres, diameter 25 centimetres	20	0	0

GENERAL OBSERVATIONS.

The machine should be placed on a perfectly level bed, preferably of concrete, or on a solid foundation formed of wood blocks grounded in the soil.

Never leave any tool in the holder when the machine is not in use.

Always bring the machine to a dead stop before substituting one tool for another. Before starting the machine, put out of gear everything that is not required for the operation in view. Never attempt any change while the machine is in motion.

Before starting the machine, ascertain carefully that the tool is properly and securely fixed in the carrier. Use plenty of lubricant, and take care that the lubricators are kept constantly replenished. The head will require special attention in this respect, and all the geared and moving parts should be kept well lubricated.

Motive power required	¼ H.P.
Diameter of motor pulley	6¼ in.
Width of motor pulley	2½ in.
Revolutions per minute	550
Space occupied	40in. × 30in.

INTERLOCKING DRYING RACKS.

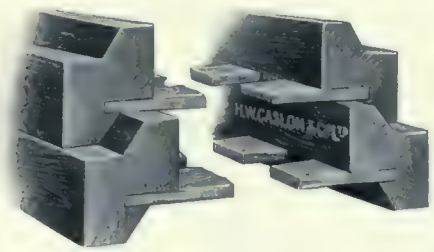


Fig. 2. End View of Interlocking Device.

With these Racks sheets can be taken direct from the machine flier, and may be stacked ceiling high, in a perfectly straight and rigid pile, which cannot be knocked over by accident, and with no more weight on the bottom than on the top sheets. This pile is a most effective drying room, occupying the floor space of one rack only, and from the time the sheets are fed into the machine until ready for the binder, they need not be handled. The interlocking device, which secures rigidity, is shown in Fig. 2; each Rack is firmly locked on its neighbour, but each slides with ease on the Rack immediately below it. There is no handling of the sheets, and the consequent waste of paper through offset, smearing, finger marks, and tearing, is avoided. In many cases these Racks save expensive slip-sheeting. They ensure evenness of temperature, and thereby assist in getting a perfect register on lithographic work. They save seventy-five per cent. of floor space over any other method of drying sheets, and from one to two per cent. of paper, and a vast amount of time. A further saving of time may be effected by placing the Racks as they come from the fly-board on one of the PRINTERS' TRUCKS, made specially to take these useful Drying Racks. A pile of racks can thus be moved with speed and safety. The Interlocking Sliding Racks are made with hardwood sides, wide soft wood slats, and are very strongly put together.

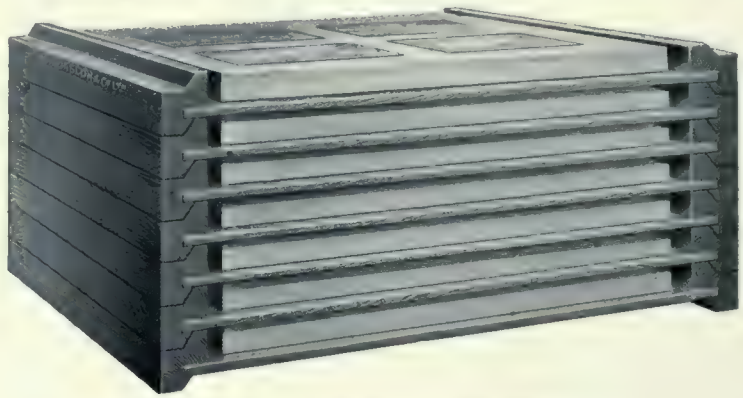


Fig. 1.—Interlocking Racks Stocked with Paper, straight and rigid.

PRICES (with hardwood sides):

		s.	d.			s.	d.
Foolscap Folio, 9×13 in. inside, and under ...		1	0	Demy ... 18×24 in. inside, and under		2	2
Crown „ 11×16 „ „ „ „ ...		1	3	Dbl. Demy 24×36 „ „ „ „		2	6
Demy „ 13×19 „ „ „ „ ...		1	6	Four Crown 31×41 „ „ „ „		3	0
Crown „ 16×21 „ „ „ „ ...		1	10	Four Demy 36×46 „ „ „ „		3	6

Four Royal, 41×51 in. inside, and under ... 4s.

N.B.—Made to order, either as illustrated or with the interlocking sides the long way of the rack to give additional strength. Sizes will be varied to suit purchasers, at prices approximate to those quoted.



Model **209**.—Movable Drying Rack. **£3 5s.**

MOVABLE DRYING RACKS.

These Racks combine many desirable features and are supplied at a very moderate price. The frame is of hardwood, polished, strongly bolted together, and the shelves are carefully and strongly made. The whole is mounted on castors, so as to be easily moved in any direction when fully loaded.

Model **209**, occupies 6 square feet only of floor space, but has a drying area of 120 square feet.

	Polished Hardwood Frames £	s.	d.
Model **209**, with 20 shelves, each 24×36 in.	3	5	0
Model **210**, „ 30 „ „ 24×36 „	4	12	0
Model **211**, „ 20 „ „ 28×42 „	4	12	0
Model **212**, „ 30 „ „ 28×42 „	6	7	6

N.B. When ordering, please quote Model Number.

STEEL PERFORATING RULES.

BEST ENGLISH STEEL. TYPE HEIGHT. IN FOUNTS OR LENGTHS.

A FOUNT

Consists of 38 pieces: 4 each 3, 4, 5, 6 and 8 ems, and 2 each 9, 10, 12, 14, 16, 18, 20, 24 and 30 ems.

A HALF-FOUNT

Consists of 18 pieces: 4 pieces 3 em, and 2 each 8, 10, 12, 14, 16, 18, and 20 ems.

No. 881. 1½ Point.

Machine made	... ...	1/2 per 18 in. length.
„ „	... ...	12/- per dozen lengths.
„ „	... ...	7/- per fount.

No. 882. 2 Point.

Machine made	... ...	1/4 per 18 in. length.
„ „	... ...	14/6 per dozen lengths.
„ „	... ...	8/- per fount.

No. 883. 3 Point.

Machine made	... ...	1/6 per 18 in. length.
„ „	... ...	16/6 per dozen lengths.
„ „	... ...	9/- per fount.

No. 885. 2 Point and 3 Point.

	2 Point.	3 Point.	
Open Pin Point ...	1/6	1/8	per 18 in. length.
„ „ „ ...	16/6	18/6	per dozen lengths.
„ „ „ ...	9/-	10/-	per fount.

No. 886. 2 Point and 3 Point.

	2 Point.	3 Point.	
Close Pin Point ...	1/8	1/10	per 18 in. length.
„ „ „ ...	18/6	20/-	per dozen lengths.
„ „ „ ...	10/-	10/6	per fount.

No. 887. 1½ Point.

Hand made	... ...	1/4 per 24 in. length.
„ „	... ...	15/- per dozen lengths.
„ „	... ...	6/6 per fount.

No. 888. 2 Point.

Hand made	... ...	1/6 per 24 in. length.
„ „	... ...	16/6 per dozen lengths.
„ „	... ...	7/6 per fount.

No. 889. 3 Point.

Hand made	... ...	1/9 per 24 in. length.
„ „	... ...	20/- per dozen lengths.
„ „	... ...	8/6 per fount.

No. 890. 2 Point.

Zigzag Steel Perforating Rule ...		2/6 per 18 in. length.
„ „ „ „ ...		28/- per dozen lengths.
„ „ „ „ ...		13/- per fount.
„ „ „ „ ...		7/- per half-fount.

No. 891. 3 Point.

Zigzag Steel Perforating Rule ...		3/- per 18 in. length.
„ „ „ „ ...		33/- per dozen lengths.
„ „ „ „ ...		15/- per fount.
„ „ „ „ ...		8/- per half-fount.

BOX MAKERS' CUTTING AND SCORING RULES.

STEEL CUTTING RULE.

Made of specially prepared steel, which is sufficiently hard to cut from 100,000 to 700,000 Boxes, according to the material used, but yet so pliable as to allow of its being bent into curves of almost any pattern.

The sections show the exact size of the Rules, which are made in 24 inch lengths.

No. 1, 2-point.	No. 2, 3-point.	No. 3, 4-point.	No. 4, 5-point.	No. 5, 6-point.	No. 6, 10-point.
					
6/4 doz. **34**/- ½-gross. **65**/- gross.	**9**/- doz. **52**/- ½-gross. **96**/- gross.	**14**/- doz. **160**/- gross.	**18**/- doz. **205**/- gross.	**25**/- doz.	**32**/- doz.

No. 11, 2-point.	No. 12, 3-point.	No. 13, 4-point.	No. 14, 5-point.	No. 15, 6-point.	No. 16, 10-point.
					
Side-face. **6**/8 doz. **38**/- ½-gross. **72**/- gross.	Side-face. **9**/6 doz. **56**/- ½-gross. **108**/- gross.	Side-face. **16**/- doz.	Side-face. **19**/- doz.	Side-face. **26**/- doz.	Side-face. **34**/- doz.

BRASS OR STEEL SCORING OR CREASING RULE.

No. 21, 2-point.	No. 22, 2-point.	No. 23, 3-point.	No. 24, 4-point.	No. 25, 5-point.	No. 26, 6-point.
					
Brass. **4**/- doz. **45**/- grs. Steel. **6**/- doz. **65**/- grs.	Brass. **4**/- doz. **45**/- grs. Steel. **6**/- doz. **65**/- grs.	Brass. **6**/3 doz. **70**/- grs. Steel. **8**/9 doz. **50**/- ½-grs. **96**/- grs.	Brass. **9**/- doz. **105**/- grs. Steel. **13**/- doz. **150**/- grs.	Brass. **12**/- doz. **136**/- grs. Steel. **17**/- doz. **190**/- grs.	Brass. **14**/- doz. **160**/- grs. Steel. **23**/- doz. **250**/- grs

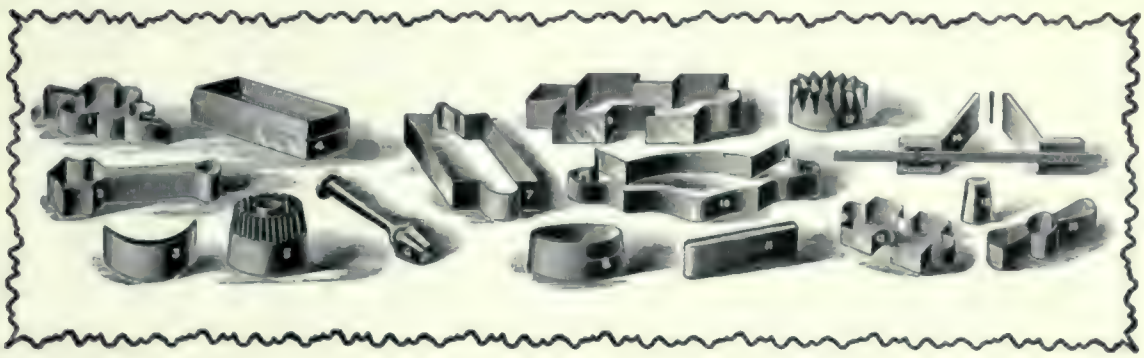
Sharp Steel Scoring Rule, for cutting half-way through, at same prices as Cutting Rule.

BOX MAKERS' SUNDRIES.

Small Patent Vice	**12**/-	Blades for Fret Saws	℔ doz., **8d.**
Flat-nosed Pliers	**2**/-	Wood for Box Plans, Planed, .	℔ sq. ft., from **6d.** to **1/3**
Round-nosed Pliers	**2**/-	French Metal Furniture	℔ lb., **6d.**
Fret Saw	**3**/-	Zinc Plate for Backing	℔ sq. ft., **1/9**

Box Plans or Dies made complete, and fitted in customers' own Chases if required.

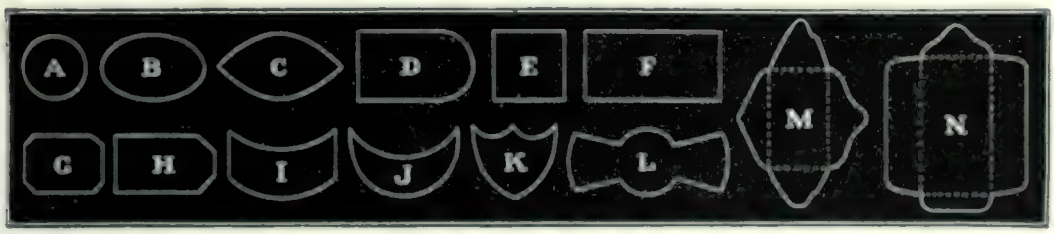
ENVELOPE, LABEL, AND FANCY PUNCHES.



APPROXIMATE PRICES FOR ODD CUTTERS (as per illustration).

No. 1—Leaf Label 24/-
„ 2—Fancy do. 11/-
„ 3—Ditto do. 7/-
„ 4—Oblong do. (see below) ... ...
„ 5—Scollop do. 16/6
„ 6—Handle Punch ... ... from 9/-
„ 7—Seed Bag Punch (see below) ... ...
„ 8—Round do. (see below) ... ...
„ 9—Cigarette Box Punch 31/-
„ 10—Collar do. 28/-
No. 11—Oval Punch (see below) ... ...
„ 12—Star Ticket Punch ... ... from 8/-
„ 13—Box Punch 27/-
„ 14—Adjustable Two-Corner Punch for Cutting Envelopes ... ... 31/- to 44/-
—Adjustable Four-Corner Punch for Cutting Envelopes ... ... 72/- to 88/-
„ 15—Round do. (see below) ... ...
„ 16—Capsule Punch 9/-

PRICES FOR ORDINARY PLAIN-SHAPED PUNCHES (about 1¾ inch deep).



THESE PRICES ARE APPROXIMATE ONLY.

	A B		C		D E F		G H I J		K L	PATTERN.
	6½d.	...	7½d.	...	8d.	...	9d.	...	11d.	... Per inch Round Top.
If less than 10 inches ...	4/6	...	5/6	...	6/-	...	6/6	...	8/-	...

If made straight on the outside for Perforating, 1½d. ℔ inch extra; if fitted with handle as Fig. 6, from 4/6 extra.

No. M. and N. from 11d. to 1/9 ℔ inch, according to size and depth; if less than 18 in., 15/-

Stay Bars, 3/- to 8/-

Punches for other Shapes and all kinds of Ornamental Patterns quoted for per Return of Post.

We cannot guarantee the shape of Punches, unless furnished with perfect CUT OUT PATTERNS OR DRAWINGS.

On no account can we undertake to make Drawings, or deviate from Patterns or Drawings.

REVISED PRICE LIST of WOOD LETTER

SIZE	CLASS 1 per dozen	CLASS 2 per dozen	CLASS 3 per dozen	CLASS 4 per dozen	CLASS 5 per dozen
8 Line and Smaller ...	1 8	2 0	2 3	2 6	3 0
10 „	1 10	2 3	2 6	2 9	3 3
12 „	2 0	2 6	2 10	3 2	3 6
14 „	2 4	2 10	3 3	3 9	4 2
16 „	2 8	3 3	3 9	4 3	4 10
18 „	3 0	3 8	4 2	4 10	5 6
20 „	3 4	4 0	4 8	5 4	6 0
22 „	3 8	4 6	5 2	5 10	6 6
24 „	4 0	4 10	5 8	6 6	7 2
26 „	4 4	5 3	6 2	7 0	7 10
28 „	4 8	5 8	6 6	7 6	8 6
30 „	5 0	6 0	7 0	8 0	9 0
32 „	5 4	6 6	7 6	8 6	9 6
34 „	5 8	6 10	8 0		
36 „	6 0	7 3	8 6		
38 „	6 4	7 6	8 10		
40 „	6 8	8 0	9 4		
45 „	7 6	9 0	10 6		
50 „	8 4	10 0	11 8		
60 „	10 0	12 0	14 0		
70 „	11 8	14 0	16 4		
75 „	12 6	15 0	17 6		

Special Quotations for sizes larger than Thirty-two Line

FOUNTS, &c., IN SPECIMEN BOOK CLASSED FOR ABOVE LIST

	Class
Abbey Text	4
Ancient Gothic	4
Antique No. 1	2
Antique No. 2	2
Antique No. 3	3
Antique No. 4	3
Antique Old Style No. 1 ...	4
Antique Old Style No. 2 ...	4
Antique Old Style Italic ...	4
Atlantic	3
Atlantic Condensed ...	2
Atlas Sanserif	3
Atlas Unique Extended ...	4
Barnet	3
Black	5
*Borders	–
*Braces	–
*Burgoyne Ornaments ...	–
Campanile	4
*Card Signs	–
Carola	5
Cheltenham	4
Cheltenham Bold	4
Cheltenham Bold Condensed ...	4
Clarendon No. 1	2
Clarendon No. 2	2
Clarendon No. 3	2
Clarendon No. 4	2
Clarendon No. 5	3
Clarendon No. 6	2
Clarendon No. 7	3
Clarendon Old Style ...	4
*Corners	–
*Cranleigh Dashes ...	–
*Croft Space Ornaments ...	–
*Crosses	–
*Dashes	–
De Vinne	4
De Vinne Condensed ...	4
De Vinne Condensed Italic ...	4
De Vinne Elongated ...	4

	Class
De Vinne Expanded	5
Encore	5
Enchorial	4
Erin	3
Erin Bold	3
Erin Condensed	2
Erin Italic	4
Fairfield	5
French Antique No. 1	2
French Antique No. 2	2
French Antique No. 3	2
French Antique No. 4	2
Gloucester	4
*Gordon Space Ornaments ...	–
Grecian Expanded	5
Grotesque Old Style	5
Grotesque Old Style Condensed .	4
Grotesque Old Style Extended ...	5
*Indices	–
Latin Elongated	4
Latin No. 1	4
Latin No. 2	4
Latin Wide	4
Morland	4
Morland Condensed	3
Old Face	4
Old Style	4
Old Style Condensed	4
Old Style Elongated	4
Old Style Italic	4
Osborne	4
*Parentheses	–
Peerless	4
Queenswood	4
Queenswood Bold	4
Queenswood Old Style	4
Runic	4
Runic Condensed	3
Runic Grotesque	3
Runic Grotesque Condensed ...	3
Runic Grotesque Elongated ...	3

	Class
Runic Grotesque Extended ...	3
Royal Text	4
Rubens	3
*Rules	–
Sandringham	2
Sandringham Condensed ...	2
Sandringham Extended	3
Sanserif No. 1	1
Sanserif No. 2	1
Sanserif No. 3	1
Sanserif No. 4	1
Sanserif No. 5	1
Sanserif No. 6	2
Sanserif No. 7	2
Sanserif No. 8	3
Sanserif Condensed No. 1 ...	1
Sanserif Condensed No. 2 ...	1
Sanserif Condensed No. 3 ...	1
Sanserif Condensed No. 4 ...	1
Sanserif Condensed No. 5 ...	1
Sanserif Condensed No. 6 ...	1
Sanserif Condensed No. 7 ...	1
Sanserif Condensed Italic ...	2
Sanserif Elongated	1
Sanserif Expanded No. 6 ...	2
Sanserif Heavy Italic	2
Sanserif Thin Face No. 1 ...	1
Sanserif Thin Face No. 2 ...	1
Sanserif Thin Face No. 3 ...	1
Sanserif Thin Face No. 4 ...	1
Sanserif Thin Face No. 5 ...	1
Sanserif Thin Face No. 6 ...	3
Script	5
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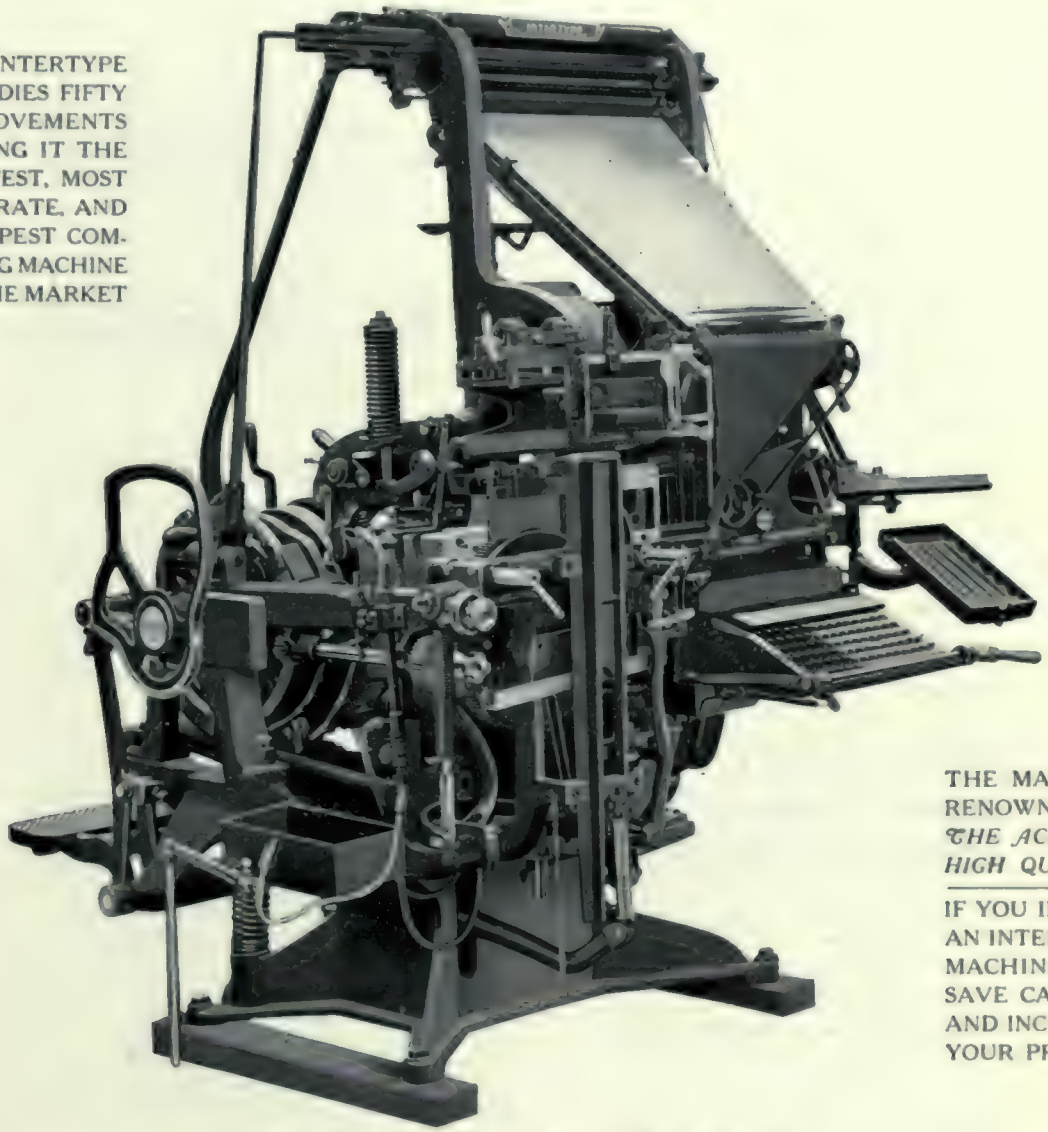
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THE INTERTYPE COMPOSING MACHINE.

FOR SPEED, QUALITY, EFFICIENCY AND ECONOMY.

Before acquiring the sole agency for the Intertype in the British Isles and India, Messrs. Caslon convinced themselves by personal investigation that this is the most efficient and the most economical composing machine in existence. Its instant and complete success in America and elsewhere abroad is unequivocal proof of its excellence. Although its manufacture was begun recently, over five hundred Intertype machines were sold during the first year, while at the present time the sales amount to about sixty-five machines a month.

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THE MACHINE RENOWNED AS *THE ACME OF HIGH QUALITY*

IF YOU INSTAL AN INTERTYPE MACHINE YOU SAVE CAPITAL AND INCREASE YOUR PROFITS

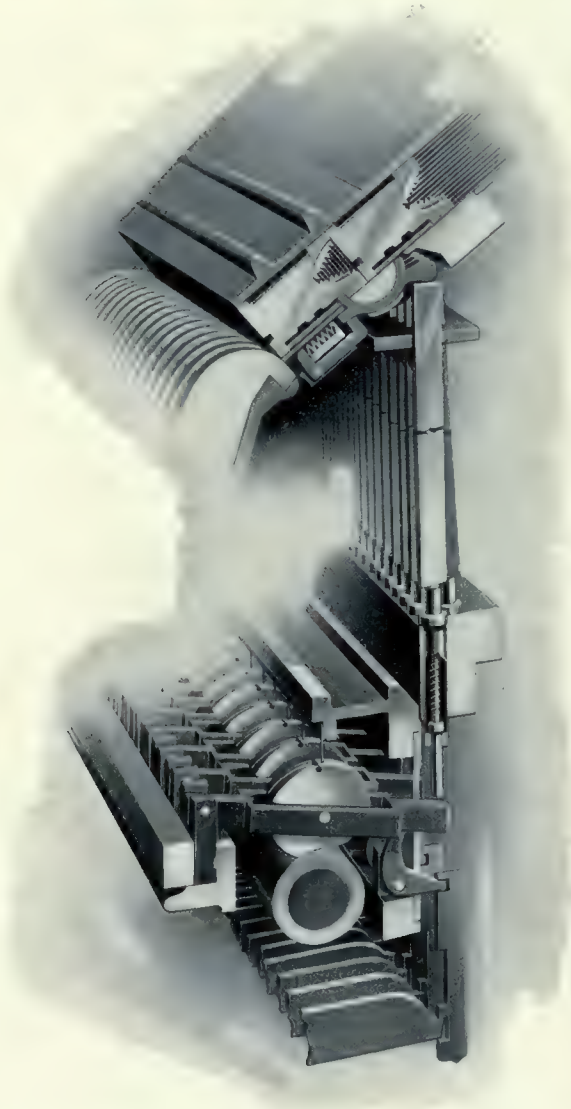
The Model "A" Intertype Composing Machine.

Clearly there must be very strong reasons for so swift and so signal a success. How comes it that within so short a period the Intertype has established itself as a prime favourite, and is now found at work in almost every State in the Union, and in such important offices as those of the "New York World," the "New York Times," the "Chicago Tribune," the "Detroit Journal," the "Cleveland Leader," and of many other great daily newspapers? It is simply because business men realise immediately that the Intertype fulfils in the highest degree the essential requirements of quality, reliability, speed and economy. Write for descriptive booklet and full particulars to our London Address, 82/3 Chiswell Street, E.C., or call and see it working at our London Showrooms, and at our Northern Branch, 11 New Brown Street, Manchester.

THE INTERTYPE COMPOSING MACHINE.

Model "A"

The Intertype embodies all the advantages of present-day composing machines with many additional improvements. All principal operations are performed in exactly the same manner as on the Linotype, and any Linotype operator will be equally as competent to handle an Intertype as a Linotype. The improvements consist in facilities for speedy change of face, body and measure, rendering the machine adaptable for all classes of work, and simplifications of the various matrix handling mechanisms, which prevent injury to the matrices and enable the Intertype to produce the highest quality of work. This delicious ease of working, unrivalled speed, and unequalled quality of product result from the superior build of the machine, together with the numerous improvements it contains, some of which we describe hereafter.



The Improved Escapement.

SPECIAL FEATURES OF THE INTERTYPE.

The Magazine.—The Intertype magazine embodies many important improvements. The magazine supporting frame is hinged so that it can be quickly swung into the most convenient position for removing the magazine. This is at the rear of the machine, where damage to the keyboard is impossible. The action of swinging back the magazine automatically locks the matrices in the magazine, and also locks the keyboard. When the new magazine is put into position it releases the matrices and keyboard ready for operation. No skill is required, and no accidents can occur, because the operator failed to do the proper thing before removing the magazine. The distributor bar and channel entrance have been so spaced that the largest characters have relatively as much space as the smallest ones. It is obvious that a lower case "i" does not require as much space as a cap "W," and we have taken this fact into consideration, thus greatly improving the distributing mechanism. The whole process of changing the magazine is accomplished in the remarkably short time of twenty seconds.

The Escapement.—The new and improved escapement allows of greater speed without danger of transposition. It is an integral part of the magazine, is compact, positive in action, and having no separate sections, the magazine channels are continuous, and there is nothing to get out of register. As the escapement is changed whenever the magazine is changed, frequent removal of the escapement is avoided. One-piece pawls of steel, mounted each in its own bearing, are actuated positively by the rods, and form a most compact and durable escapement. These pawls can be instantly removed and replaced individually. The keyboard and keyboard cams are of the familiar, satisfactory and interchangeable type.

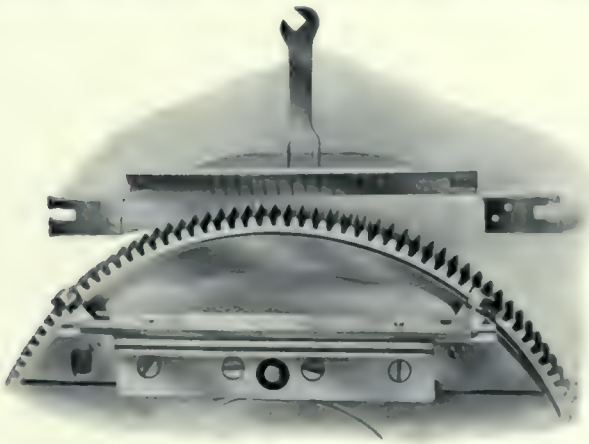
The Second Elevator Guide.—Improvements have been made at all points where matrices are transferred, so that wear and injury to matrices is greatly reduced. With this object a new second elevator guide post has been designed. This post guides the second elevator in such a way that the line of matrices is lifted perpendicularly from the intermediate channel, thus preventing wear on their lugs. If for any reason the machine is backed up so that the second elevator, bearing a line of matrices, returns to the intermediate channel, the matrices slip in without injury. This perpendicular lift saves considerable wear on the matrix combinations and the second elevator bar teeth, by preventing the jerky motion of the second elevator so frequently caused by the Linotype guide post.

The Gas Governor. Another feature adopted on the Intertype is the new gas governor, which is distinctly superior to the ordinary mercury governor. The temperature of the metal in the pot actuates the new governor—not the heat under the mouthpiece. The flow of gas to the mouthpiece remains constant, the governor regulating only the heat under the pot. The device is simple, rigid, and out of the way. A short beam is attached at one end to the valve and at the other to a brass rod projecting through the crucible cover into the molten metal. This beam is pivoted near the end attached to the brass rod. When the metal becomes too hot the brass rod expands and moves the beam, which closes the valve, and *vice versa* as the metal cools. The governor also has a convenient thumb screw adjustment.

THE INTERTYPE COMPOSING MACHINE.

Model "A"

The Mould. The Intertype mould and mould disc are new and distinctly superior to anything previously marketed. To enable the operator to change the mould quickly, accurately and easily, the mould cap is held in place by two bolts pivoted at the bottom so that when the nut at the top is slightly loosened they can be swung back and the cap instantly removed. The liners are flat so that injury to them is practically impossible, and the mould is easily accessible for cleaning.



The Mould.



The Back Rail.

The Back Rail. In order to support the matrices as they are being transferred from the second elevator the back rail of the distributing box has been extended. This prevents trouble if the teeth on the second elevator bar are broken.

Vice Jaw Adjustment. The illustration below shows the new device for adjusting the left hand vice jaw. Its rigid construction and ease of operation will appeal at once to both machinists and operators, and the time-saving effected by its use will be equally pleasing to the purchaser. The attachment enables the operator to make vice jaw changes quickly and accurately, without leaving his seat. This factor is particularly valuable in offices handling a large amount of catalogue and similar work, requiring numerous run-arounds and quick changes. The jaw is set by simply turning the dial to the point indicating the measure desired.



The Vice Jaw.



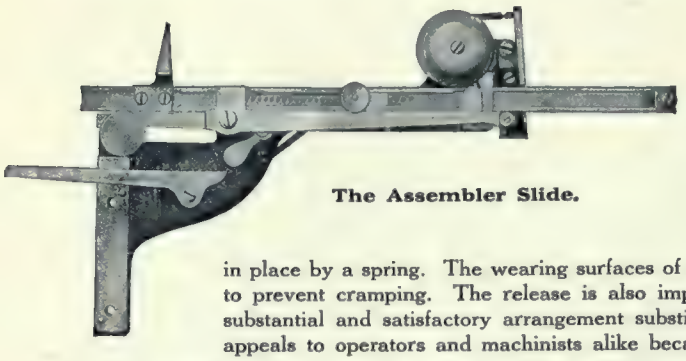
The Knife Block.

The Knife Block.—The Intertype knife block is correct in principle, efficient, and durable. There are twenty-five standard settings for the knife, to trim slugs from five to forty-eight points thick. These settings are absolutely accurate and permanent, and cannot be tampered with. The block is simple and very rigid in construction, and the knives are always parallel. Changes are made by pushing the pin into the proper hole, as indicated by the point scale, and moving the lever at the left until the pin slips into the corresponding hole in the knife slide. The knife block can be equipped with a micrometer attachment (not shown in the illustration) for setting the knives to trim bastard slugs of any thickness.

THE INTERTYPE COMPOSING MACHINE.

Model "A"

The Assembler Slide.—Every operator who has tested the Intertype assembler slide is enthusiastic in its praise. The illustration shows its simplicity, but only actual use can fully demonstrate its superiority. Changes of measure are quickly made, and when once set the slide can never slip and allow tight lines to get through without the operator's knowledge. The hard fibre brake shoes are square, so that when one side of a shoe becomes slightly worn it can be turned around to present a new surface to the slide. The brake release is convenient, and the operator can reach it while reading copy, without danger of getting his fingers caught by the matrix delivery belt. The action of the slide is smooth and uniform, which makes for the elimination of transpositions and for high speed.



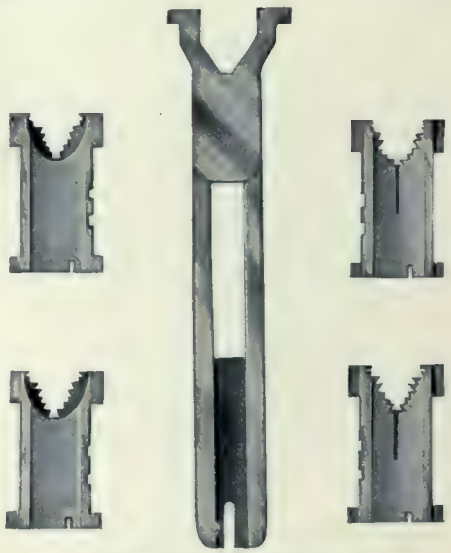
The Assembler Slide.

The Line Delivery Carriage.—To prevent the occasional breaking of spacebands as the carriage returns to its position, the line delivery carriage has been decidedly improved. The left hand finger is made in two pieces, hinged in the middle and held in place by a spring. The wearing surfaces of the carriage are bronze shoes. These are well separated, to prevent cramping. The release is also improved, the releasing wire being eliminated and a more substantial and satisfactory arrangement substituted in its place. This is another improvement which appeals to operators and machinists alike because of its convenience and excellent construction.

Belt Assembler Drive and Sorts Stacker.—The improved belt drive for the assembling mechanism, which eliminates the noisy and unsatisfactory gears used on Linotypes, enables the operator to stop the star wheel instantly, by means of a noiseless belt shifter, without reaching far over to the right of the machine to pull out a dangerous clutch. This round belt assembler drive can be applied to single-magazine Linotypes, in connection with the assembling mechanism. The automatic sorts stacker, too, can be applied to single-magazine Linotypes, but only in connection with the round belt assembler drive and assembling mechanism. One of these stackers will pay for itself in a very short time, by saving the operator's time, preventing continual losses of sorts matrices, and eliminating wear and injury caused by their dropping into a sorts box.

The Motor. The geared type of motor, which years of experience have proven most satisfactory, is the one adopted for the Intertype. The equipment consists of a one-third horsepower Westinghouse motor, a hard fibre pinion, a motor support, and a gear wheel. The motor support is of such design that it can be readily mounted on either the Intertype or Linotype machines, by replacing one cap screw with a longer screw furnished as part of the equipment. This motor is made to run on a 115 or 230-volt direct current; 110 or 220-volt, 50 or 60-cycle alternating current, on one leg of a 2 or 3-phase circuit, or on a single-phase circuit. In ordering, state whether direct or alternating current, and the voltage; if alternating current, state also the number of cycles.

Supplies.—It is of the utmost importance that matrices, spacebands and other supply parts should be made right. These parts are the most essential in a Composing Machine, and if they are not perfect in every way, the product cannot be satisfactory. It is realized that the supplies on the Intertype must not only be perfect in themselves, but also perfect as to their interchangeability with those on existing machines. In addition to this the supplies will at first be subjected to far closer scrutiny than usual, and it is earnestly requested that they should be put to the severest test, to prove their efficiency and reliability. The matrices are made of the best hard brass obtainable, so as to insure long life. They are put through fifty-five different operations, in machines designed by the only men who have ever successfully designed such machines. They are carefully inspected after each operation, and all not perfect are rejected. Nothing is shirked, and no labour or expense that could produce better matrices is omitted. All the supply parts are made with the same care, and will prove themselves superior to other supplies now manufactured.



Matrices and Spaceband.

In the design and construction of this machine the manufacturers have taken every precaution, and indeed have exercised the most scrupulous care, to avoid any infringement of existing patents; and before accepting the Intertype agency for the British Isles and India Messrs. Caslon have taken the utmost care to assure themselves that there has been no infringement whatever; but, nevertheless, they deem it advisable to state that they are prepared in every instance to enter into a legal bond indemnifying the purchaser against all liability to loss in respect of any possible claims for infringement; and, if desired, the agents will further agree to take back the machine and refund the money. It will therefore be seen that the purchaser of the Intertype incurs no risk whatever in adopting this machine. Printers are cordially invited to come and see it at work, either at 82 Chiswell Street, London, E.C., or 11 New Brown Street, Manchester. When you have seen it you will want to buy it.

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